SQUARE DANCING

AUGUST, 1970

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THE OFFICIAL MAGAZINE OF The *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

BOB PAGE
(see page 24)

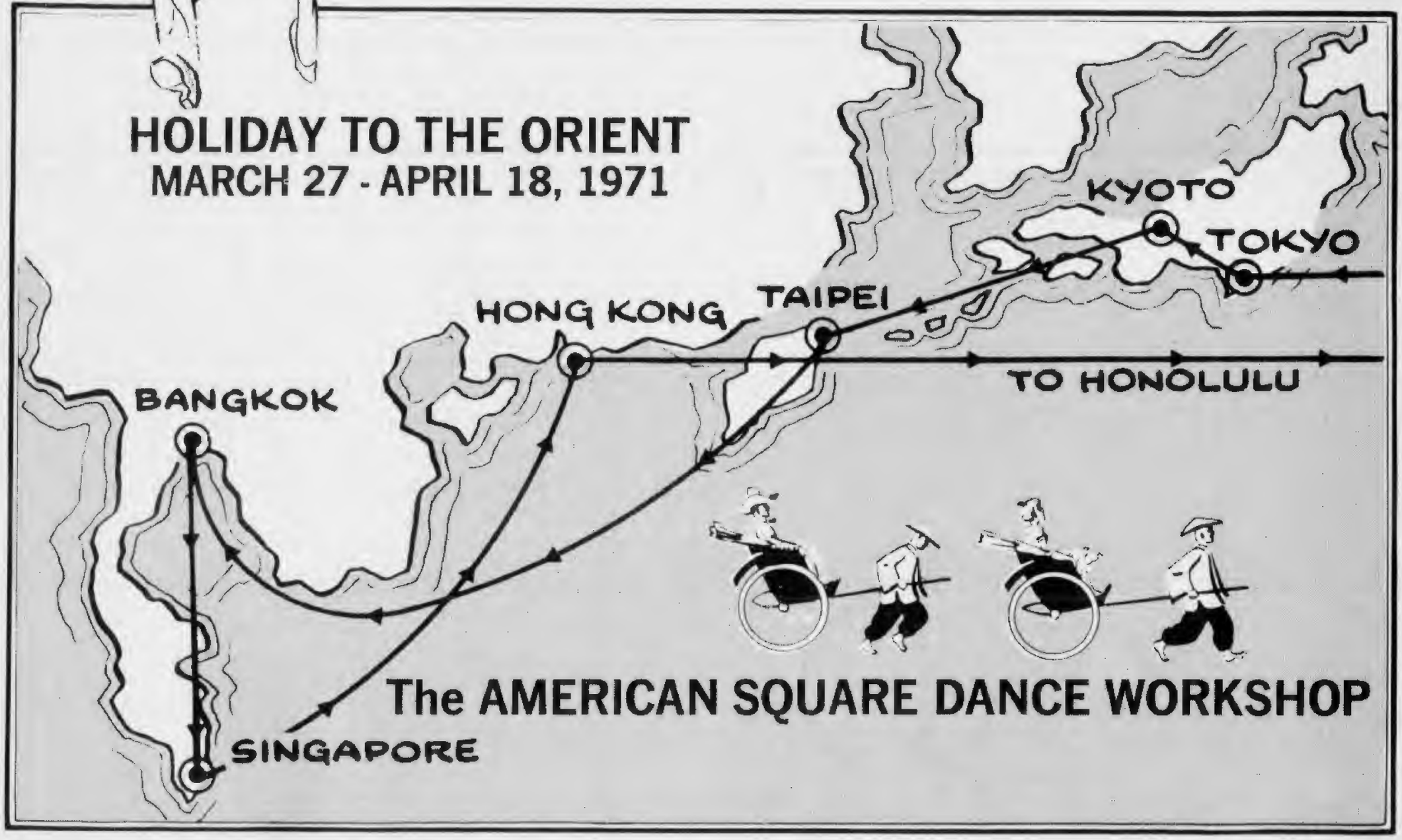
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(see page 8)

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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I want to convey the Marion Hicks & Chicks' appreciation for your help in keeping the square dancers informed of our annual Double-header. So many people from the six states that were represented told us that they read about the dance in Sets in Order (SQUARE DANCING). Some 45 sets were present.

Carol Stambaugh
Marion, Ohio

Dear Editor:

My wife and I have recently learned to square dance and have found your magazine very informative and interesting. I play the violin and am learning the fiddle part of the popular square dance tunes from records listed in your magazine. I hope to eventually play with a square dance band.

I'm having a lot of fun learning these pieces by ear but I feel I could do better if I were able to get music scores for current square dances. Would you please let me know if such scores are available and how I could get them?

Sol Rudnick
Phoenix, Ariz.

The "old time" fiddle tunes often found their way into collections sold in local book stores.

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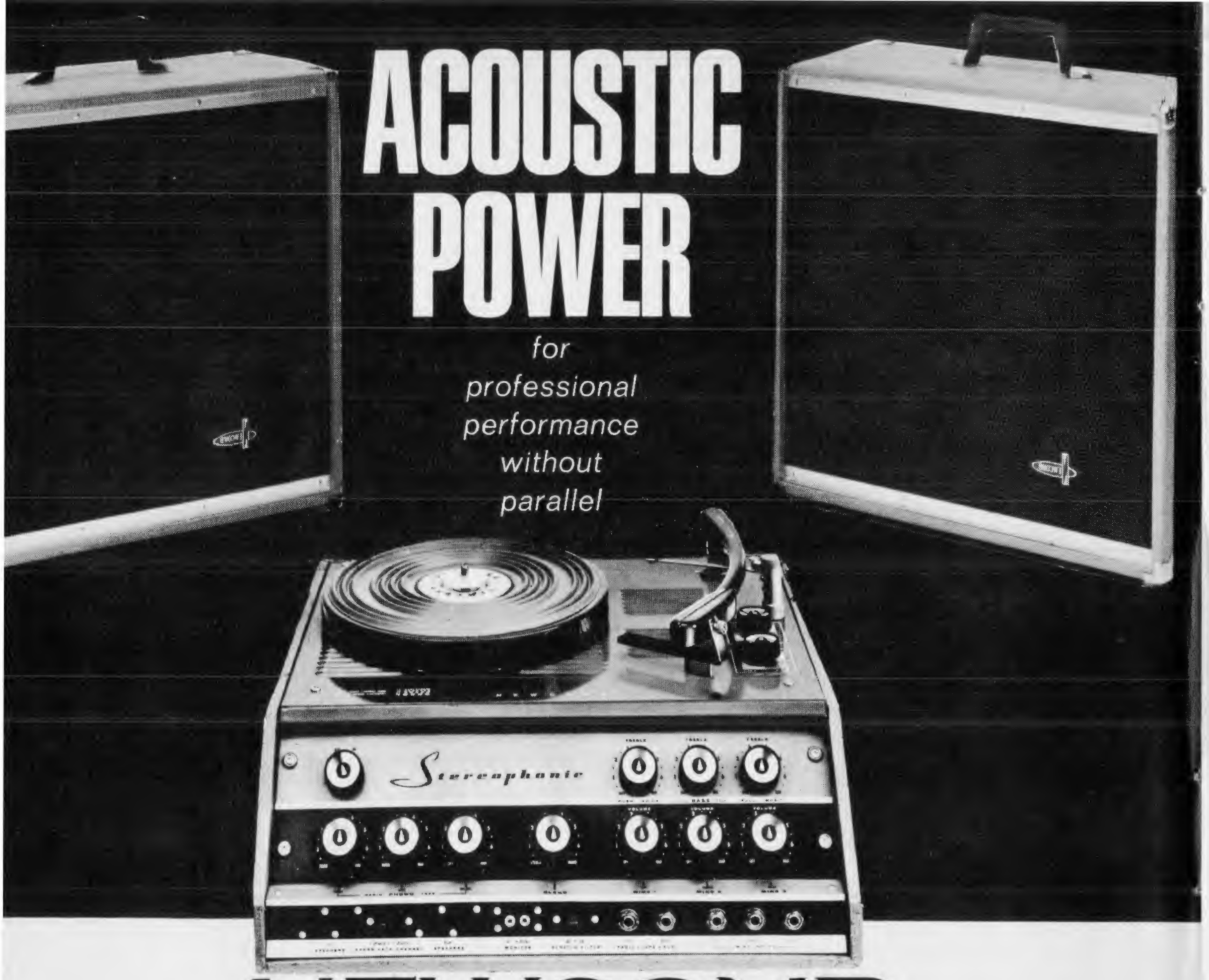
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RED HOT Line

19TH CONVENTION -- A BIG ONE: With final figures still being tabulated the tentative count of 19,376 individuals sets a new record for the National..... (plus factors) Thrilling sight at last evening's parade of states; good air-conditioning in main arena; wide variety of dance events and panels to attend; participation in panels excellent; booth area well handled; shuttle buses proved invaluable; cooperation and friendliness of local dancers, city employees, police, etc. outstanding..... (minus factors) Hot and sultry with no air-conditioning in most halls... Sound a horrendous problem despite Herculean efforts to solve it; curtains, only division between dancing areas, also proved unsatisfactory soundproofing during panel sessions.

SQUARE DANCE OMBUDSMAN: During and following the Convention SIOASDS received many letters and personal comments relative to the future of the National Convention. Assurances need to be made to those traveling great distances to one of the "big events" relative to housing, air-conditioning, exhibitions, facilities for campers, programs for young people, sound, etc. In coming months we'll present these questions to the hosts of the 1971 convention and we'll print their replies in the Convention section of coming issues. Share your questions with us.

FUTURE CONVENTION REPORTS: Here is the line-up: 1971, New Orleans, La.; 1972, Des Moines, Iowa; 1973, Salt Lake City, Utah; 1974, San Antonio, Texas

SPECIAL BENEFIT DANCE: Just at press time news reached us that a special benefit dance for Dot Dubree was being planned in Tennessee. Those interested are encouraged to contact friends of the Bob Dubrees for more detailed information.

SQUARE DANCE WEEK 1970: Reports coming soon. Please be sure to send in photo copy of proclamations to be included in wrap-up. THE GREAT BUMPER STRIP CAPER: A few complaints these last two weeks that Square Dance Week bumper strips were fading in the bright sun have brought about a reprinting with a new and better ink. Those having ordered quantities of the bumper strips before 8/70 have been notified and replacements free-of-charge will be made upon request.



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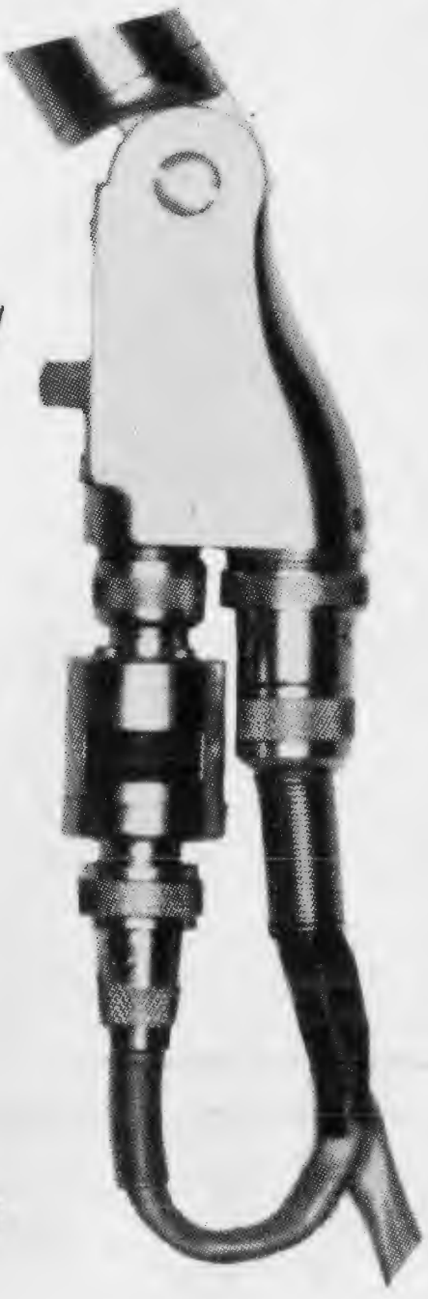
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SPOTLIGHT THE LEADERS GROUPS

This year marks the twentieth anniversary of the formation of a number of leaders' associations scattered throughout the square dancing world. Prior to 1950, only a few callers and teachers gathered together informally in groups to exchange ideas and material. Little was available in the way of written calls or round dances and as the callers met at these infrequent get-togethers, their "little black books," loaded with bits of patter, singing calls and couple dance routines, were very much in evidence and "trading" was the order of the day.

One of the reasons for a more formal organization of leaders' groups was to produce collections of calls and mimeographed notes for the members and to conduct workshops as a source of producing much of this material. Other reasons for their formation included the setting up of training courses for aspiring callers, coordinating callers and dancers' activities in the areas, standardizing the language and the actual dancing techniques and, in general, providing continuing leadership in each area. The organizations have come a long way and many new groups have sprung up in recent years.

The size of the various leaders' groups shown on these pages varies but the effectiveness of many of them has been widely felt. Some groups have as few as half a dozen members in out-of-the-way places while in more populated areas several hundred active members is not uncommon. This month we salute these groups, their officers and members and, in presenting these listings, we encourage callers and round dance teachers to join and actively support the group in their area.

California

Callers Workshop of Orange Co.
Dick Hoffman, 5022 Princeton Ave.,
Westminster 92683

Central Coast Callers—Gordon Hoyt,
305 N. Palisade Dr.,
Santa Maria 93454

Imperial Valley Callers—
Brownie Luker, 692 W. Highway 80,
El Centro 92243

Monterey Area Callers—John Strong,
750 Inglewood, Salinas 93901

Northern Calif. Callers—
Ken Milroy, 2328 Camino Dolores,
Castro Valley 94546

San Diego Callers—Lee McCormack
4821 Winona Ave., San Diego 92115

San Gabriel Valley Callers—
Blaine Fitzpatrick, 16251 Apple-
blossom Ave., La Puente 91744

Santa Clara Valley Callers—
P.O. Box 862, Cupertino 95014

S/D Callers Assn. of Sacto. Valley—
Ivan Hasbrouck, 1437 Meredith Way,
Carmichael 95608

S/D Callers Assn. of So. Calif.—
Larry Brockett, 11081 Ticonderoga,
Los Alamitos 90720

United Callers—Cecil McClain,
431 Sequoia Dr., Bakersfield 93308

Colorado

Denver S/D Callers—Fred Staeben,
P.O. Box 446, Palmer Lake 80133

Connecticut

Conn. Callers & Teachers—Dave Hass,
P.O. Box 5, East Hampton 06424

District of Columbia

NCASDLA—Bill Higgins, 3231
Plantation Pkwy., Fairfax, Va. 22030

Florida

Florida Callers—Neal Blanchard,
2124 Coral Shores Dr.,
Ft. Lauderdale 33306

S.E. Florida Callers—Jerry Seeley,
400 E. 9th Ave., Ft. Lauderdale 33301

Suncoast Callers—Bill Grant,
4537 Hampshire Rd., Tampa 33614

Georgia

Atlanta Area S/D Callers—
Pee Wee Miers

Illinois

Chicago Area Callers—Gene Tidwell,
229 Fenwood Lane, Hillside 60126

Illinois S/D Callers—Lloyd J. Larson
1807 N. 35th Ave., Melrose Pk. 60160

Indiana

Fort Wayne Callers—Bob Cone,
6030 Smith Rd., Ft. Wayne 46809

Greater Indianapolis Callers—
Virgil Ames, R.R. #1, Box 108A1,
Franklin 46131

Indiana S/D Callers—John McCoy,
529 Baronne, Lebanon 46052

Tri State Callers—
Vernon Seddon, 2312 E. Virginia St.,
Evansville 47711

Kansas

North Central Kansas Callers—
Ken Oppenlander, 319 S. 6th,
Manhattan 66502

Northeast Kansas Callers—
Pat Patterson, 1520 E. 18th,
Lawrence 66044

Southwest Kansas Callers—Alan
Stewart, Route 1, Scott City 67871

Kentucky

Kentucky S/D Callers—Geo. L. Keith,
4024 Lambert Ave., Louisville 40218

Maine

N.E. Maine Callers—
Marty Vanwart, Hampden 04444

Maryland

S/D Leaders of Baltimore—Eddie East,
711 Overbrook Rd., Baltimore 21212

Massachusetts

Callers Co-Op—Art T-Bow,
13 Mile Lane, Ipswich 01938

North of Boston Callers—Ted Sannella,
148 Cedar St., Lexington 02173

Worcester Co. Area Callers—
Cam Arsenault, 45 Dumais St.,
Fitchburg 01420

Michigan

Michigan S/D Leaders—Wendell Law,
5770 W. Price Rd., St. Johns 48879

Minnesota

Swingmasters—Warren Berquam,
R. 1, Box 187, Maple Plain 55359

Nebraska

Western Nebraska Callers—
Bill Jeffers, 1910 Cheyenne Pl.,
Cheyenne 82001

Nevada

Southern Nevada Callers—
A. B. Cooper, 7726 Lone Mt. Rd. #35,
Las Vegas 89108

New York

Long Island S/D Callers—Jerry Salisbury, 1248 Lakeshore Dr., L.I. 11762

Western N.Y. Callers & Leaders—
Frank Davenport, 134 Oakwood Rd.,
Williamsville 14221

North Carolina

Piedmont Callers—Ed Raybuck,
Route 1, Box 226, Advance 27006

North Dakota

North Dakota S/D Callers—
Harry Tack, 127 7th St. So.,
East Grand Forks 56721

Ohio

Cleveland Area Callers—
Russell Perfors, 992 Tioga Trail,
Willoughby 44094

East Central Ohio Callers—
Bill Spangler, 408 Northcutt Dr.,
Newark 43055

Lima Callers—Fred Endsley,
Rt. #3, Bellefontaine 43311

Southwestern Ohio Callers—
Bob Johnson, 4319 McKee,
Covington, Ky. 41015

Toledo Callers—Merrill Bales, 1111
Abbott Court, Adrian, Mich. 49221

Oregon

Northwest Callers—
P.O. Box 25104, Portland 97225

Pennsylvania

Penn-York Callers & Teachers—
John Kaltenthaler, Box 277,
Pocono Pines 18350

Texas

El Paso Callers Council—Jay Evans,
6232 Caprock, El Paso 79912

Panhandle Callers & Teachers—Tony
Reeves, 2818 Wilbur, Amarillo 79110

Utah

Ogden Area Callers—Victor Pederson,
5084 S. 500 West, Ogden 84403

Virginia

Hampton Roads Callers—Tom Cave,
89 Fort Worth St., Hampton 23369

Wisconsin

Milwaukee Area Callers—Elmer Elias,
5106 S. Menard Dr., New Berlin 53151

Wolf River Area Callers—Bruce Busch,
2522 Barbara Ave., Appleton 54911

Canada

Edmonton & Dist. Callers & Teachers—
Ernie Power, 12035 52nd St.,
Edmonton, Alberta

East Kootenay Callers—James
Scanland, Box 11, Cranbrook, B.C.

Lower Fraser Valley Caller-Teachers—
George Harper, 5435 Norfolk St.,
Burnaby, B.C.

Trail & Dist. Callers—H. Bieberbach,
Box 203, Fruitvale, B.C.

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Fred Willing, 3635 Happy Valley Rd.,
Victoria, B.C.

S/D Callers of Manitoba—
Verne Parliament, 1239 Spruce St.,
Winnipeg 3, Man.

Western Manitoba Callers—
Bob Wayte, Box 68, Shilo, Man.

Nova Scotia Callers—John Essex,
12 Hilton Dr., Dartmouth, Nova Scotia

South Western Ont. S/D Callers—Bruce
Payne, 27 Cherry St., Simcoe, Ont.

Great Britain

Callers Club of Great Britain—D. T.
Woolerton, Secy., 185, Fosse Road So.,
Leicester, LE 3 OFY, England

Round Dance Teachers Associations

Round Dance Teachers—No. Calif.
Bill Stapp, 3000 La Via Way,
Sacramento 95825

California

Round Dance Teachers—So. Calif.
Carmel Murbach, 312 W. Lincoln
Ave., Montebello 93454

San Diego Round Dance Instructors—
Bill Keller, 1645 Watwood Rd.,
Lemon Grove 92045

Colorado

Colorado R/D Assn.—Ty Rotruck,
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Florida

Round Dance Council of Fla.—
Chas. Lovelace, 2505 Kreuger Lane,
Tampa 33618

Illinois

Chicagoland R/D Leaders—
Otto Seidelman, 606 2nd Ave.,
Aurora 60505

Indiana

R/D Council of Ind.—Joyce Stephan,
10600 Ellen Rd., Noblesville 46060

Kansas

Kansas R/D Assn.—Frank Gilbert,
2801 W. 90th St., Leawood 66206

New Jersey

Northern N.J. R/D Leaders—
Doc Tirrell, 3 Churchill Rd.,
Cresskill 07626

Tennessee

Dixie R/D Council—
Campbell McCord, 4516 Holston Hills
Rd., Knoxville 37914

Canada

Winnipeg R/D Teachers—Bob Ritch,
120 Imperial Ave., St. Vital 8, Man.

THE DANCER LOOKS AT SQUARE DANCING

THE CONFORMATION & COMMUNICATION GAP

By Alan Golding,

Westwin, Manitoba, Canada

IT IS SAID THAT FOR EVERY ACTION there is a reaction and, regardless of whether the age of automation is upon us, we still require human beings to initiate the action. Human beings are people. How do you set a value on or rate people—particularly square and round dancers?

People are like stained glass windows. They glow and sparkle when it is sunny and bright; but when the sun goes down their true beauty and worth is only revealed if there is a light from within. Some people have allowed this light to burn out or it is on the verge of its last flicker. Now the problem is to analyze the cause.

We have read about the pace-race in square dancing: the great number of experimental workshops; too many rounds in too short a time; the high, medium and low level dancer and the many other aspects that have contributed to partial or total collapse of club memberships.

We are aware of a generation and communication gap in square and round dancing. And how about today's supersonic set? Today's music and dancing represent the kind of chaos, on a charged-up scale, that young people have sensed in every generation. Every ten years or so the ground begins to quiver and shake and strange forms push up and out and that's the way the scene changes in "pop" music, dancing, etc.—"to reflect changing interests."

So—the young people are not prone to accept the same music, dress and dancing their parents enjoyed. Sure, square and round dancing is done to modern pop music but parents and other old-timers may have to bend the line to attract their children to this activity.

"Don't our parents know that puffy petticoats and bell-tent-shaped dresses went out years ago?" Lots of today's younger generation would love to square and round if the older generation did not insist that they conform, clothes-wise.

As one older teen-ager told me, "If we are permitted to wear mod dress at our local school and be considered decent—why not in a square dance club? We gals want to be part of the 'in' crowd, where the boys are, and you certainly won't find many guys at a square dance if a girl has to revert to antiquity in dress."

Conformation and communication difficulties are common ailments in many walks of life but bending the line doesn't mean to allow any certain element to dominate beyond reason. There must always be some standards as to decorum, hygiene, etc.

Progress is the future and our young people of today will hopefully be our square dancers of tomorrow. In square dancing, as in every other activity, management techniques must grow more sophisticated. Only thru continual upgrading of our leaders and their ability at communication, thru training and education they provide, can we learn how much easier it is to caress than to harass. Let's take a real good look at ourselves and work toward understanding our young people and would-be square dancers. Docilation of the dominative as we have known it is not always a pleasant task, at home, in business or in your favorite recreational activity. But the right application is worth it.

Square dancing belongs in the foreground as a favorite recreational activity. Where else but at a square dance do you get the chance to exercise brains, willpower and the senses, and at the same time enjoy real fun? Magnificent, sublime, radiant, electric—what puny little adjectives to describe square dancing. Long may it move!

Alan Golding, our guest columnist this month, has been an active enthusiast in square dancing in Canada for a number of years. His articles in the Manitoba Square Dancer have helped provide guidance and inspiration to square dancers. Other guests will fill this spot in coming months alternating with our "regular" Jim Schnabel, Alexandria, Virginia.

The Dancers Walkthru

A UNIQUE CLUB PROJECT

THIS REPORT IS ABOUT an anniversary party put on by the Hillbillies Square Dance Club of Salinas, California. Perhaps your immediate reaction is, "What's so unique about an anniversary dance? Most clubs enjoy them each year." We answer, "Because this dance is free and because the occasion swells the regular club membership by about 400%." But perhaps we're a bit ahead of our story.

The Hillbillies began seven years ago and club caller, Jeanne Moody, says that they are blessed because they dance in an area where the school district has an allotment in its tax treasury to cover the recreation in schools. Therefore the club does not have to pay for its hall unless it charges a donation at the door.

The club membership is five squares. There are no club officers but rather the entire club is involved in running the activities.

Alphabetically the club rotates to handle coffee and punch and two couples are in charge for a two-month period. During that time they plan one party night to be held on a regular dance night. Also each of the husbands on this committee is responsible for conducting one business meeting held the first week of each month following the regular dance. The caller works with these pro-tem individuals on the meetings.

When planning for its anniversary party, the club decided that too much money in its treasury would, sooner or later, become a headache, so what is left at the end of each year is put toward the big event. The anniversary party usually costs the club about $100, not including the items donated.

Each year six callers are invited to share the calling program and are asked to donate their services. To date the club has not been turned down on this request. Dancers from around the area are invited to attend and generally about 40 squares respond, sometimes from as far away as 200 miles. The club treasury pays for the ham, turkey, salad fixins', cheese, coffee and cake. The ladies of the club get together the day before the dance and arrange the food on platters and make the salads. Other members donate relish trays.

The local Coca Cola plant sends over a machine and a man to run it. Club members take turns at the door greeting the dancers and having them sign in for door prizes, which are donated by members and local merchants. Continuous dancing is the program for the evening and when it is ended, the scrumptuous buffet is brought out.

Every part of the evening is free and all the Hillbillies, working together, feel it's worth it. Perhaps their old-fashioned expression of goodwill and harmony is really what square dancing is all about!

PARTY IDEAS

ELISABETH EVANS, writing in the January 1970 issue of *The Valley Circle*, official publication of Fraser Valley Square Dance Association of British Columbia, listed several ideas for decorating and perking up special square dance parties. Some of her suggestions are reprinted here and perhaps your club will choose to incorporate portions of them into the 1970-71 club calendar.

International Night

Make up a chart with a square for each member. Title each square with the name of some foreign country. Have each couple sign up for the country they have visited (or would like to visit). Allot them a small space in your hall and have them decorate it with souvenirs or things they have made which reflect that country. If you want to have something extra in the way of food, ask them to bring a pot-luck dish of the same nationality.

Klondike Night

Stake your claim for a night of fun with this idea. Spray paper plates to simulate gold

pans. (Bronze and black are good.) Fill them with small gravel sprayed gold for nuggets. Stand picks, shovels and pails around the hall for props. Ask each lady to wear a fancy garter (better make up a few extra for unexpected guests) and give a prize for the prettiest. The men won't mind not having a part in this, especially when the gals have to display their creations.

Pick a lucky spot on the floor (but don't tell anyone where it is). Give everyone a "claim" blank and have them stake their claims. Remind everyone that no claim jumping is allowed. The person coming closest to the spot strikes it rich and wins a prize.

Chinese New Year

Find out what year it will be (i.e. the year of the rat, monkey, dog, etc.) and carry your theme from there. Print comic proverbs in pseudo-Chinese basing them on "Confucius say" clichés. Example: "Confucius say man who turn on Square Thru bring disgrace to honorable ancestors." Decorations of chopsticks, rice bowls, paper dragons, Chinese menus, etc. are all appropriate. Spray small tree branches with gold paint, hang miniature Chinese lanterns on them and hang them around the hall or mount them in styrofoam.

The Dating Game

You have to be sure that all your club members are the type who would go along with this idea but it can be a lot of fun. Each gentleman "dates" a lady for the evening who is not his usual partner. He must supply her with a corsage he has made himself and, of course, he cannot use such ordinary items as flowers. Hint to the men. Don't get carried away with this like my "date" did at such a party. Spraying a corsage with shaving lotion was original, but a little overpowering, and it wasn't High Karate either!

A SQUARE DANCE DISPLAY

From time to time, various national advertisers put out three-dimensional, motorized displays of their products in local markets, drugstores, etc. If you're on the lookout for such items, you may find that the store manager does not have to return the display but simply plans to dispose of it following the



advertising campaign. Frequently you will find you can have such an item simply by being in the store at the right time.

Some time ago Loren Parker of the Appleatchee Squares of Wenatchee, Washington, picked up such a display. Blocking out the original advertising, he added his own, ending up with an attractive square dance-club motif. Two flashlight batteries operate it for days on end.

BADGE OF THE MONTH



Come back with us 23 years and be in on the start of the square dance club featured this month. At that time Rosie and Shelley Coon and 54 interested dancer-couples organized a group in Mountain View, Oklahoma. One of the members remarked that they must have "thrown a big loop" over the area because the folks came from so many miles around. The name stuck.

Over the years the club closed down for awhile but at present is active and welcomes all dancers traveling thru the area to dance with the Big Loop members any third Saturday in the Legion Hall.

DANCER MODULE

A Guide to Better Dancing

HOW GOOD IS YOUR MEMORY? What was the first thing your caller said to you that first night you ever square danced? No, we mean *after* he asked everyone to (please) be quiet and after he finally managed to get you into a big ring "each lady on her partner's right side, all facing the center of the hall." Remember? "Join hands and Circle to the Left."

Chances are your caller/teacher may have told you little of what he expected in that first experience other than the fact that you were told to hold hands with the person on each side and move to the music to your left. Perhaps he mentioned that the men should have their palms up and the ladies their palms down (perhaps you wondered all these years just why). Undoubtedly, if there were some energetic souls in the group, he asked you to "just walk . . . keep your feet on the floor . . . don't skip, hop or run." These were good suggestions, but they were just the beginning, and as you've danced during these past months or years you've noticed that you keep coming back to the circle — preliminary to doing an Allemande Left or a Do Paso or any one of dozens of different movements.

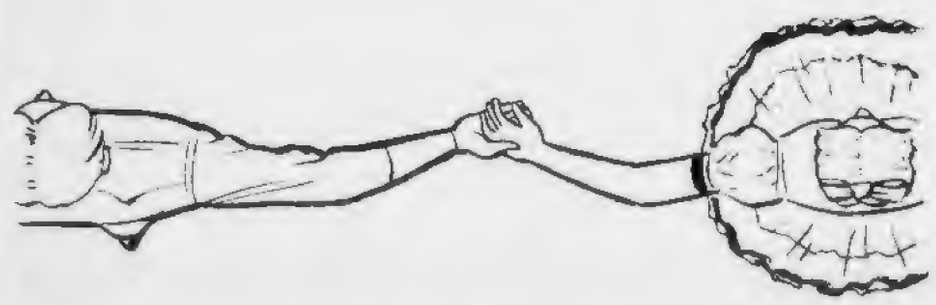
A circle should be just that. Not an egg-shaped ellipse but a circle as nearly perfect as you can make it. This is accomplished by having the arms bent equally on each side. If there is plenty of room to dance and no need to hurry, then stretch the arms out full. You'll find it takes 16 steps to get completely around back to your starting position. On the other hand, if a hall is crowded and space at a premium, bend both your right and left arms equally, drawing both your corner and your partner a little closer to you, keeping the circle perfectly round but considerably smaller. The normal size of a circle with arms slightly bent would put dancers somewhere from eight to ten feet across from their opposites. With a circle this size, one complete revolution will take approximately 12 to 14 steps.

Beware of the *bustle* swinger. This is the person who virtually grapevines a Circle Left, moving the lower part of the body from left to right with the result that the square is off-circle and the dancer in question frequently is out of position for the next call. A good dancer will make sure that the lower half of his body is aimed in the direction in which the circle is to turn. It doesn't much matter what the top half is doing as long as the hips and legs are smoothly directed in the proper way.

DRILL MATERIAL: Note, the next time you're in a square that is told to Circle, see what a difference it makes when all the dancers are moving in a comfortable manner. One dancer using the *bustle-shuffle* can put the square off balance for all the others.

CONSIDERATE SQUARES

HAND-HOLDS IN A CIRCLE



Man's palm up, lady's palm down. Both elbows straight for an extended or full circle.



Bend the elbows of each arm equally as desired to make the circle smaller.

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TAKE A GOOD LOOK

a feature for dancers

RELAY THE TOP

AS DANCERS YOU MAY HAVE discovered that if you are given the opportunity to watch a new movement it becomes just that much easier to do. Even a complicated movement, such as RELAY THE TOP, becomes simple if you take it step by step. Visualize yourself as Man #1 (square) or Lady #1 (circle). Now follow *yourself* through the steps.

Following a heads Square Thru and moving into an Ocean Wave with the side couples (1), each dancer turns by the right halfway around (2). Next, while the ladies stay in place, the men turn by the left three quarters (3) to form an Ocean Wave across the square.

Now, each lady moves forward as though she were going to do half of a circulate (4). Those two ladies who were facing out in their original Ocean Waves move forward a few steps into a right hand turn with the man waiting for them. Those ladies previously facing in move forward a couple of steps to join two men in a right hand star. The star in the center moves forward one quarter while the dancers on the outside turn with the right hand halfway around. They all disengage themselves and the ladies join with the nearest lady coming toward them and turn with the left hand as the men all move forward (5). The end result following the ladies turn of approximately one quarter will find the dancers once again in Ocean Waves (6). Each of the men will have circulated one position while each of the ladies will have, in a sense, circulated-in-reverse one position. It's not the type of movement you would want to do on your first night of square dancing, but it is fun and will improve with practice.

HOW TO READ a ROUND DANCE WRITE-UP

ROUNDANCER MODULE

By Vonnie Stotler, Inglewood, California

Teamwork is the name of the game for round dance couples and it's interesting to note how different roundance leaders have worked out the chores that surround the responsibilities of presenting a new dance. Willie and Vonnie Stotler have developed a system that seems unique and in this two-part article Vonnie (who is usually the silent partner) tells it as it is in the Stotler household.—EDITOR.

THIS IS NOT A MAGIC POTION (if I only had one) for reading a cue sheet. It's just the way we go about it, and, maybe from it you can judge what to do and what not to do.

The first thing we do is play the music—get the "feel" of the rhythm. If it starts our blood to tingling and our feet to tapping, it already has us half under its spell. I note from the cue sheet what the Position is and the Footwork and see if the Introduction is the usual simple one or requires more study. If it does, I may skip over it for the time being and go on to the body of the dance. We want to know first if we are going to like the dance well enough to use it. If so, we can figure out the Intro later.

We begin with the Cue words and do as much of the dance as we can by just following them—get the feel of the continuity or flow of the movements. If the cue words are not explanatory, of course we have to study the description. After we've walked through a phrase of 8 measures, we'll dance it to the music. Then, go on to the next 8 measures, and add it to the first 8 measures. By now we have some idea if we like it. Either it is stimulating us, confusing us, or is a drag. Hopefully it is the first. Still we don't discard it even if it seems a drag at this point. Sometimes a dance has to be danced on a dance floor before it can be properly evaluated. Then, too, different things "talk" to different people. The kind of dance that sets us on fire may not be the kind that "sends" another. I remember one time we put a whole dance together at home in our living room (which was quite small) and when we danced it in a hall, we threw it away. It had a completely different aspect and we didn't like it at all.

By this time we may be shooting sparks at each other. I may like it and he may not (he's so pig-headed—I'm not). Since Willie works long and hard at his job, I usually work the dance out by myself first and then teach it to him. As with husbands and wives, and especially because Willie learns so darn easy, I probably expect the impossible—that of his reading my mind, maybe?!! Anyway, the fur generally gets to flying at least a little (just

ROUND DANCE STYLING



FACING

Partners face each other squarely, usually with the man on the inside facing the wall. Both hands are joined at about the lady's shoulder level and may be outstretched to the side or not, depending upon the routine involved. Usually the man's hands are held with palms up, lady's palms down, although a finger clasp is often needed if a twirl is to follow. Do not spoil the appearance by allowing the joined hands to sag limply at or below waist level.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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have to learn to be more patient). After we get all the way through the dance, we'll dance it several times to get it "set" in our minds. Then (and I probably should have done it before this) I sit down and go over the cue sheet very carefully and try to pay close attention to EVERY word. It's embarrassing to show a dance or (Heaven forbid—but I'm afraid we're guilty) teach it and then find out we did a part wrong. How I dislike putting Willie in that position because he depends on me to get it right. I could crawl under the floor when I do (besides that he beats me when I goof). Then, too, I like to be of some value, and if I continue to make mistakes, I may lose my job.

It's wonderful what magic music can work. Willie can come home from work dragging at the seams and if I put on a record that he likes, he's forgotten he's tired and wants to learn the dance. I hate to admit it, but I'm afraid he has much more patience and understanding than I have. This is why he is the teacher, not me. And he has a knack for picking out parts that might be tricky to teach and we go over those parts suggesting different ways of explaining it and cueing it. Many times a first "teach" points out a part that needs special attention. Then, on our way home from the dance, we discuss different ways that it might be better presented. Willie may spend days trying to figure out a better way to cue a trouble spot.

As we're learning the dance, he tries cueing it as we dance it, getting cue words set in his mind. It's amazing to me how he can learn a dance when he gets home from work and teach it that night. But he works at it. He won't do it if he's not pretty sure of it.

All the pushing and pulling and sharp words evaporate and are forgotten as soon as we learn the dance. I guess we wouldn't be still at it if any of it were serious. There's a great deal of satisfaction in helping people enjoy themselves—and what better way could there be than with dancing, both round and square. It's another world away from our daily cares and anxieties—a time for fun!

Next month Vonnie will tell more in detail just how they go about interpreting the round-dance write-up, what the various symbols mean and how developing a system of teaching can be helpful.

PAGING THE ROUND DANCERS



Phil and Barbara Sterker — Basalt, Colo.

PHIL AND BARBARA STERKER had their introduction to square dancing in 1959 when they began taking lessons. One night when they were visiting a Callers Association dance they were exposed to some rounds and decided to try the dance being taught.

Naturally, on returning home they just had to show it to their square dance friends who immediately said, "Teach us." And that is how it all started back in 1960. They formed a club called Square Rounds and started teaching routines.

They have, from that time on, taught a basic round dance class each year, besides their regular club dance each week. They have been active in the Colorado Round Dance Association, having held several offices including that of President and are now members of the Board of Directors of that organization.

Phil and Barbara have expanded their round dance horizons in other directions, also, having taught round dancing at several Colorado State Square Dance Festivals, National Square Dance Conventions, at the Oklahoma, Dallas and Houston Round Dance Festivals and as far afield as the Fiesta de la Cuadrilla in San Diego and the San Diego Round Dance Festival.

To earn the bread and butter the Sterkers operate the Seven Castles Lodge and Resort near Aspen, Colorado, during the summer months.

They have four children, one boy and three girls, ages 12 to 17, making for a very lively household. For several summers they have held round dance sessions at the Lodge for teenage groups and this has proved to be one of their most rewarding experiences connected with round dancing.

• Chapter four

CALLER MODULE

Voice

By Ardy Jones, Hicksville, Long Island, New York

THE CALLER'S VOICE is his single most valuable and irreplaceable possession. How he develops his voice and how well he uses it in calling largely determines his calling effectiveness and appeal to dancers.

Almost anyone can learn to "holler" out directions and commands at people and not many years ago this was all a caller needed to do. Nowadays, though, it's pretty difficult to find people who want commands only "hollered" at them. Perhaps this increased public selectivity has resulted from mass exposure to quality TV performers as well as to callers who have developed great dancer-pleasing abilities by skillfully using the voice in an entertaining fashion in their presentations of wisely selected material. Such callers have artistically applied the sciences involved in calling and scientifically applied the arts of calling to render performances of professional entertainment calibre.

Lack of knowledge about the voice and how to employ good voice techniques in calling has prevented many otherwise accomplished and established callers from developing maximum dancer-pleasing voice abilities. In recent years many callers have complained about having problems with their voices such as frequent sore throats, dryness of the throat, loss of range, loss of voice quality, tendency to sound raspy and/or thin, fatigue of the voice and temporary or even permanent *complete loss* of the voice. These problems usually indicate what is commonly called *straining the voice* and, in most instances, result from doing a considerable amount of calling with bad habits of improper voice use and care.

The development of the speaking and singing voices and healthy techniques of using both to the best advantage in calling seems to be nearly always "left 'til later" or totally neglected. To one who wishes to become an accepted caller by club dancers as quickly as possible it usually seems necessary to learn and master other more obvious things. The mechanical aspects of calling often appear more logical to tackle first; materials for study and practice are readily available, can be learned rather quickly and immediate apparent accomplishments toward mastering them are very reassuring.

It seems urgent to emphasize, particularly to the newer and beginning callers, that the mechanical aspects such as choreography, timing, phrasing, meter, etc. can be learned and perfected at any rate desired at any time in a calling career. However, if a good, pleasing and even potentially outstanding calling voice is harmed or ruined in the process of practicing and attempting to master these other aspects, that voice and its potential can never be fully restored or replaced by any amount of study, practice, rest *or surgery*. Perhaps the greatest cause of tension and consequent voice strain, especially for newer callers, is attempting to call dance figures and materials with which he does not feel entirely secure. This is just as true when attempting to put across a singing call before a caller is confident of every note and figure sequence.

There are separate voices used in effective calling—the *singing voice* and the *speaking voice* are two. The accomplished caller will fluctuate smoothly from one to the other. This flexibility and control is developed only after years of correctly using the voice in calling until it responds automatically to the caller's will, emotions and desires to produce a specific sound effect at any time in his presentation without any conscious effort on his part or possibility of strain. The experienced caller has learned, often through trial and error and good luck, subconsciously how *not to push* his voice beyond its capabilities and how to automatically care for and cater to his valuable voice at all times, *not only* while he is calling.

The new caller cannot expect his voice to sound like or be capable of producing the same sound effects as that of the experienced caller. If the learning caller works too hard or too much on mimicking some of the fancy "trademark" sound effects utilized by "top-notch" experienced callers such as growling, crooning, whispering, frequent singing of very high or very low notes, or what appears to be loudness of the voice, etc. he can strain and eventually destroy his natural voice quality and flexibility and its potentials.

Avoid Overuse of Voice Gimmicks

If the new caller will take time to analyze the style, programming and voice use of seemingly outstanding callers, he will notice that they use very sparingly the particular special voice sound effects for which they are best known. If a caller used his special voice sound effects all of the time they would become a monotonous, repetitive part of his calling and would not stand out in the minds of dancers as something "special." The highly successful callers do most of their calling with an easy flowing, rhythmical, only moderately loud voice produced by a relaxed, open throat and allow the amplifier to do most of the work. Many outstanding callers have, at some time in their careers, made the mistake of overusing a certain voice gimmick like growling or over-pushing the volume (loudness) of their own voice too much of the time only to find the voice losing its richness of quality and its ability to sing notes usually comfortable. Or worse still, the voice will try to save itself by retreating into a good case of laryngitis—the caller's nightmare.

Where can a caller find instruction and guidance which will help him use his voice correctly from the very beginning? The answer to this question has remained elusive and there is no simple or concise solution. There is no one source of help readily available to all callers. Extensive music courses for training *only* the singing voice are available almost everywhere. Likewise, there are speech courses for training *only* the speaking voice and drama courses for training *only* the "body voice." (Body movements, posture, gestures, expressions and appearance are still another separate, very loud, important voice which we all possess and use more than we realize.) None of these courses alone can give a person the voice training needed to call modern square dances, for calling today requires a unique combined usage of *all three voices at the same time*. The combining of the skills and techniques of using each of these three voices is something only the caller himself can develop. To locate and utilize some of the sources of help and guidance available, the caller must activate his creative and analytical mind, exert some of his energies and time to search them out and apply them correctly to his own specific needs and abilities. First he must be able to recognize and understand just what are his own particular needs.

If a person desirous of becoming a caller has experienced no training of any of these three voices it is simple to determine his needs. He must start on the very basics of developing each voice and should do so as extensively as possible before or as soon as he attempts to practice or call even the most elementary dance material. It is possible, but not always practical, to obtain professional instruction to train each voice separately by taking private or group singing, speaking or drama lessons. If a person felt he had the basic natural rhythmic, singing and dramatic talents and the determination and time to become eventually an outstanding square dance caller, the time and expenditure required for extended professional instruction would be well spent.

ABOUT THE AUTHOR

This month's installment of the Caller's Text required a very special combination of talents and for that reason we feel particularly proud to present an authority on voice, an experienced teacher of Voice Training and Techniques and enthusiastic square dancer all in one. Ardy Jones knows her subject well and has experienced first hand many of the problems, hazards and solutions or she has helped other callers find solutions as part of her continuing caller training programs, many of which feature Ardy and her husband Dick Jones.

A word of caution regarding professional voice training. Never, never undertake formal study of singing, speech or drama and attempt to use calling material or do calling as any part of that specific study. Some have tried. *It does not work.* Do not ask or expect a specialized instructor of either singing or speech to teach you to use your voice in calling unless he himself thoroughly understands square dancing and calling. In fact, it might be wise not to mention square dance calling to an instructor lest he attempt to change normal training procedure in an effort to help you out. You may end up spending most of the time teaching the instructor about square dance calling.

The balanced flexible use of both voices needed in your calling could be really ruined by a specialized instructor of one kind of voice training who does not understand what a caller must be able to project to the dancers and how. *Do* take singing lessons if possible, but *only* to learn to really sing all types of music with good voice quality, pitch, range and control. *Do* take public speaking or speech lessons *only* to learn to speak more distinctly, with more expression and more confidence. The separate development of a good singing voice and speaking voice will carry over naturally into your calling. Do not attempt to train the singing or speaking voices while calling. Each must be developed and worked on apart from calling or you can get yourself into a whole pickle barrel of bad voice-use habits in calling that could take years to correct and might never be corrected.

It is not possible to give enough attention to exercising or developing the speaking or singing voices properly while actually calling for there are many *tension* creating things to think about when calling square dance material. Tension is the most dangerous and devastating enemy of the caller's voice and always restricts the voice-producing mechanisms from functioning freely and efficiently. Therefore, the voices needed for calling well must be trained to function properly in tension-free practice routines and voice activities other than calling.

Many beginning callers already may have had some training and experience in the use of each voice. They then may find it necessary to pick out specific voice deficiencies which need further training. It is difficult to begin to formulate a set

of procedures by which one may self-evaluate and determine his needs for voice training or to present sufficient practice exercises for all problems possible. Here are a few specific aids and activities which may be used to good advantage by all callers.

1. A tape recorder and a mirror are two essential tools a caller should acquire and use constantly at any stage of calling. Use of the tape recorder is the most efficient means by which a caller can analyze and evaluate all his calling, especially when it applies to the use and effect of his voice.

2. All callers can benefit from participating in choral groups under good leadership. This could include barbershop quartets, church choirs and community choral groups.

3. Everyone can benefit from the opportunities for training and experience in public speaking offered by Toastmasters Clubs or their equivalents which have been formed in nearly every community having a Chamber of Commerce or Service Organization such as Rotary.

4. Adult education or continuing education programs in most school systems offer courses in public speaking, harmony, theory and rudiments of music.

5. Local amateur drama groups may exist in churches, schools, Y's or other community centers in one's own vicinity.

6. TV watching can be beneficial (not just a waste of good dancing time). Observation of quality performers, particularly the use of the mouth, posture, the muscles of the throat, styling of certain numbers, etc. of performers of the Belafonte calibre can provide a home laboratory.

7. Becoming a caller watcher, comparer, and analyzer can provide as many do-nots as do's (and possibly even make every dance fee paid tax deductible for the learning caller).

Participation in such available activities not only helps develop skills and knowledge in calling but also provides a healthy variety of activity and interests and permits one to become better acquainted with the community, people and the attitudes of others which can better contribute to the leadership role he must play in the square dance activity.

Effectiveness in calling relies solely on the caller's vocal ability to render proficiently two performance basics at all times:

1. CLARITY: being clearly understood by the listener.

2. GOOD VOICE QUALITY: sounding pleasant to the listener.

All other calling skills, gimmicks, or styles which one may develop must include the performance of these two basics to the highest possible degree, otherwise any advanced or fancy calling styles will be totally ineffective. If a caller cannot be understood he may as well not call and if he can't produce sounds pleasant to the ears of the dancers they will seek a caller who can.

NEXT MONTH *there will be more on the subject of the caller and his Voice. Ardy Jones will provide the reader with a list of often misspronounced words and ideas for developing the voice and using it correctly.*

SQUARE DANCING KNOWS NO AGE



Graduates of Cliff Hendrick's square dance class at Belleair Civic Auditorium, Clearwater, Florida, last February

SQUARE DANCERS OFTEN HEAR the phrase, "Square dancing keeps me young"—or—"I never had so much fun until I retired and started square dancing." It is true that many retirement communities, mobile home courts, etc., have very active square dance programs and so do many other organizations devoted to activities for the "young at heart."

Two outstanding examples of the fun so many people are having are the groups around Clearwater, Florida and others around Yucaipa, California, both popular retirement areas.

In Clearwater, Cliff and Lorraine Hendricks have been calling for seven years. Cliff conducts five square dance classes for the senior dancers each season, two in the Fall, two in the Spring and one in the Summer. The classes average five squares regularly. Both of Cliff's clubs are called Cloverleaf Juniors and each have about 20 squares each. These are the "feeders" for the Cloverleaf Square Dance Club on Tuesday nights, limited to 25 squares.

Classes run 12 weeks. After the first four weeks the class stays one tip to dance with the "fun level" group and every two weeks thereafter, they stay an additional tip so that when they have attended 12 weeks of class they are dancing the entire fun level period. Upon graduation they start working themselves into the intermediate group. This plan provides the dancers with a place to dance at all times.

Cliff says, "This program means that the caller must work an extra hour or so but it also triples attendance and we have very few drop-outs."

Harry and Hilja Case in Yucaipa have recently spread out their operations with their classes and clubs for the seniors. They have one in Riverside, one in San Bernardino, three in Yucaipa. Their latest is in Arlington and they plan one in Victorville very shortly. Harry and Hilja gear their teaching methods to give the most fun while learning and are able to attain a good dacing level for their enthusiastic dancers to enjoy.

Harry Case of Yucaipa, California, calls for a dance in a very attractive setting. — Wilsdon Photo Service







Style Lab

WAGON WHEEL and WAGON WHEEL SPIN

SELDOM DO WE LOOK AT DANCING today and divide the figures into old and new. We seem to accept each movement on the basis of its useability and danceability and whether a pattern was created in the last year or twenty years ago doesn't matter as long as it has the basic ingredients so necessary in smooth, comfortable dancing.

Recently we've noticed two terms coming back into the square dance vocabulary and because they are "old-timers," some callers and dancers may need a review of just what is expected.

First of all, let's look at a Wagon Wheel Spin. This can occur between two dancers under a number of circumstances. The man and lady simply approach each other, take right forearm holds (1) and turn all the way around. After reaching the starting point of his turn and without stopping the motion, the man gives a slight forward push with his right arm and the lady reacts by turning right face in place once around (2). When she has finished her turn, she faces her partner and the two take left arms to follow the next call. It might be a Do Paso, an Allemande Left or any one of a number of movements requiring a left arm contact.

Now for the Wagon Wheel pattern itself from which the Wagon Wheel Spin was derived. This movement came out at a time when













a large number of Allemande figures were being "invented" and given specific names. Today, many of these Allemande combinations are used but without the titles originally given to them. Today's form of descriptive calling has seen to that.

Following an Allemande Left, each dancer returns to his partner, takes right forearms (3) and proceeds to turn full around 360° (4). As the men finish the revolution and join a Left Hand Star (5), the ladies do a half right-face turn and link their left arm in the man's right (6) and (7).

On the call "the Hub Backs Out, the Rim Goes In," the men will disengage their star (8) and each man, with his partner, will start a full counter-clockwise turn. Halfway through the turn, while still linking the man's right with her left, the lady will reach across with her free right hand and take the man's right (9). Completing the turn, the lady and man will retain right hand-holds and step apart in a slight balance (10). Pulling by (11), they will continue on with a Grand Right and Left or simply move ahead two people to repeat the Wagon Wheel movement.

As an added frill, the solo right-face turn made by the ladies (6) can quite easily be changed into a turn and a half. In this instance it's well for the ladies to remember that the men will not wait for them but that the Star will move forward (counter-clockwise). This means that the ladies will move in the direction of the Star's progress as they do their turn. They will simply take a portion of the turn on each step as they simultaneously move forward.

Some of the newer combinations using this principle have proven that it is a versatile movement and you can expect to see it in singing calls and be part of the framework for patter calling for a long time to come.







BULLETIN EIGHT

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

SIOASDS RECRUITING PROGRAMS OF THE PAST PAVE WAY FOR 1970

Next month marks the first unified attempt to standardize throughout the square dance world a week to be known as Square Dance Week 1970. The dates, set several months ago, are from Monday, September 7th through Sunday, September 13th. Suggestions for programs during this period have been presented in past issues of SQUARE DANCING. Posters and bumper strips are available and from the responses received to date, there is every indication that this first unified attempt will be a success. However, simply bringing the attention of non-dancers to the fact that there is square dancing in their area is not enough. Like the used car salesman with an excellent product to sell and a marvelous "sales pitch," the success of this program will depend upon actually bringing new dancers into classes that will be starting this Fall.

Go ahead and whet the appetite of the non-dancer! But then, falling back upon some of the suggestions made in previous years, set up committees within your clubs to personally bring the newcomer to his first night as a learner. If your area features some one-night stands, be sure that during the course of the evening enthusiastic, experienced dancers take every opportunity to talk to the newcomer, to dispel any doubts, to pass on information about square dancing firsthand and possibly to make an actual date to be on hand for the opening night of the class season.

In places where exhibitions of square dancing are to be given, care should be taken that the dancing proves attractive to the non-dancer. Patterns chosen should be particularly eye appealing, costumes should be attractive and in good taste and attempts should be made, whenever possible, for the caller or someone else to explain over the microphone just what it is that the people are doing. A demonstration alone may leave the spectators awed but unsold.

Cover Profile BOB PAGE



This past month the breezes off the West coast of Mexico were filled with captivating sounds of American square dancing. Seventy dancers from many states accompanied Bob and Nita Page on the modern cruise ship Princess Carla, literally setting a new world record of sorts as they square danced their way down the Pacific coastline. Square dance adventuring is no new role for the Pages and if the title Ambassador-at-Large could be conferred upon square dancers, certainly the Pages would be strong contenders. Several years ago, with a number of squares of dancers, the Pages toured through Europe. A year or so later, their good-will visit took them to Japan and the Orient where they had a firsthand opportunity to "meet the people" and represent square dancers everywhere. As a valuable part of this calling team, Nita Page has more than done her share in winning friends for square dancing. In recent years, Bob's teaching and calling ability has left its mark on hundreds of callers in institutes throughout Canada and the United States. His services as square dance editor for this publication, and the Pages' presence at many square dance institutes each year have made the Page name a byword in the square dance language. And so for the many contributions they have made over the past decade to this activity, not the least of which are their yearly Yule visits to Taos, New Mexico, loaded with gifts from square dancers for the Indian children, we salute the Pages and present Gene Anthony's charcoal sketch of Bob on our cover, adding it to the growing Square Dance Hall of Fame.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

California

The Santa Clara Valley Square Dancers Assn. will have their 14th Annual Jubilee at Santa Clara Valley Fairgrounds in San Jose on October 9-11. Callers will be Ken Bower and Dick Enderle, with Louis and Lela Leon on rounds. Write Billy Barton, 373 Roan St., San Jose, Calif. 95123. — *Rod Plett*

Representatives of dancers and callers associations and publications met as D.C.P. in May at Cal State College in Los Angeles. Jay Metcalf of the B 'n' B Clubs presided. Subjects covered included leadership courses, experimental dance figures, hall rentals, square dancing as presented on television.

The Big Foot Square Dance Jamboree will be held at Happy Camp on Labor Day Weekend, Sept. 4-6, with Vaughn Parrish calling. Klamath River Reelers are the hosts.

— *James Albaugh*

Caper Cutters of San Francisco are entering their 21st year of weekly dancing. Mary Sargent has served the club as secretary for 20 years and was elected for the 21st time at last February's board meeting. The club took cognizance of Mary's long service by according her a rousing, standing ovation when her name was announced. — *Peg Allmond*

Wyoming

There is dancing every first Friday and third Saturday all summer long at the Quadradangle Square Dance Club House in Laramie. On October 3-4 the 21st Annual Western Square Dance Festival will take place there and will feature Fred Brown of Utah.

— *John Maurer*

On Sept. 12 the Buggy Spring Stomp will be held at Elk Mountain, afternoon and evening. — *Theola Shaffer*

Idaho

Boise now has a single club square dance group with Doug Hyslop calling. Officers are Doug Norman, Lloyd Sievert and Phyliss Peterson. The club is called Single Swingers.

Colorado

New officers of the Denver Area Square Dance Callers Assn. are: Fred Staeben, Pres.; Ralph Hay, Vice-Pres.; Bob Renoad, Secy.; Bill Holly, Treas. and Larry Wylie, Program Chairman.

"Look for us in the Yellow Pages," say the dancers of Denver Area Square Dance Council. The listing is for Denver Area Square Dance Information at 388-3883. An additional telephone contact in Denver is Bob Rohloff at 333-6796.

Canal Zone

New officers for the Star-In-A-Circle Square Dance Club on the Pacific Side of the Canal Zone are Gene Chestnut, Bill Bailey, Curt Curtis, Pat Munchbach and Dee Krisa. Recently three squares demonstrated square dancing as physical fitness in the Health Week Program at Balboa Stadium. In May the club graduated 17 dancers.

Also in May the annual cruise of the Panama Canal Company launch, Las Cruces, saw 26 square dancers dancing while transiting the Panama Canal. They earned badges in so doing.

Puerto Rico

Five clubs of local square dancers gathered at the National Guard Armory, Mayaguez, for the 12th Island-Wide Square Dance Jamboree. Over 150 dancers attended. Dancing was called alternately by George Edwards of Ramey AFB and Bruce Snyder of San Juan. Host club was Mayaguez Stompers and guests came from Tropical Twirlers, San Juan Squares, Double R Squares and Caribbean Castoffs. — *Dr. Roy L. Bodine*

Japan

On the island of Kyushu, southern-most in Japan, there is a small U.S. Military community known as Hakata. It is the home of the Hakata Hoedowners. This club was a year old last February and gets together every Friday night to dance in one wing of a post World

ROUND THE WORLD of SQUARE DANCING

War II barracks. Most of the dancing is done to records and beginner classes are continuous. — *MSGT. Bobby Lockeby*

Germany

Dancers in Germany said, "Auf Wiedersehn" to Cal Golden on May 23 when that veteran of square dance calling and the military left for retirement—and more calling. Locale of the Golden Gala was the "Red K" Teen Club in Vogelweh. — *SSGT Bob Shrewsbury*

Australia

The 12th Australian National Square Dance Convention is planned for September, 1971, in Perth, West Australia, when all the native flowers will be out in their splendor. A new train, the India-Pacific Express, will transport some of the dancers from Sydney.

— *Bill Matthews*

New Zealand

Square dancing looks exceedingly healthy in New Zealand, with upwards of 60 dancers having graduated in July. Art Shepherd came to Auckland to present the diplomas. The graduation was climaxed with a square dance party with dancers from various cities in New Zealand attending.

Washington

The Square and Folk Dance Federation of Washington is broken up into various Councils covering specific areas. Current officers of the 11 Councils are as follows: Blue Mountain—Maurice Baker; Central Area—Larry Silvestri; Central Puget Sound—Jimmy Gunn; Evergreen—Keith Ochsner; Mount Baker—Larry Hawkins; North Central—Bob Wiley; North Olympic—Willis Nesmith; Northern Area—Arlow Everes; Rainier—Merl Crosbie; Sou'-Wester — Pat Feeney and Spokane — Bob Yonkie.

The State Federation itself has the following officers for 1970-71: President, Cecil Wiltsie; Vice-President, Ken Enyeart; Recording Secy., Sally Caufield; Corres. Secy., Ginny Trimble; Treas., Bob Bush. Immediate Past President is Al Wiseman. — *Don Hulin*

Oregon

The 10th Annual Azalea Festival Square Dance Jamboree was held in Brookings on May 29-31. A warm-up dance started things off on Friday night and there was a beach party on Sunday with a barbecue hoedown to wind it all up. — *Gregg Affholter*

Hawaii

The bi-monthly Hawaii Square Dance Federation dance was held 16 May, hosted by the Hayseeds. There was an excellent turnout from the seven Island of Oahu clubs as well as dancers from the Outer Islands.

Jack Rogers, caller for Wheeler Whirlers, graduated from Chaminade College of Hawaii in May. He served as an enlisted man in Korea during that conflict and awaits promotion to Lt. Colonel while assigned to the Staff of the Commander in Chief, Pacific. Jack started calling in Bremerhaven, Germany, with the Port Promenaders in 1964.

Planning is well under way for the 7th Aloha State Square Dance Convention 5-7 February, 1971. Earle Park and Dave Taylor will be featured callers in the beautiful Honolulu International Center Exhibition Hall. — *Jay Martin*

D.C. Area

The First Washington Fall Cotillion will present an imposing list of callers on Oct. 29-31 at the New Washington Hilton Hotel, Washington, D.C. From Bill Addison to Jim Schnabel, alphabetically speaking, there are 15 callers programmed. Round dances will be led by five couples from, again alphabetically speaking, the Ray Appels to the LeRoy Starks. Write Red Hardin, 1908 Prout Place, Falls Church, Va. 22043.

Under Around Washington in the Elks Magazine for May was a tid-bit about the Bachelors 'n' Bachelorettes who dance every Tuesday night on the Main Concourse of the Pentagon.

Alaska

A farewell dance sponsored by three Anchorage clubs honored Web and Sarah Witter. Participating were Dudes and Dames and Northern Lights Square Dance Clubs and G and G Round Dancers. Web has been Dudes and Dames caller since coming to Alaska in 1967 and guest caller for Northern Lights. The Witters have been transferred to Austin, Texas, where Web is assigned to Bergstrom AFB. — *Adelaide Ringl*

Massachusetts

Art T-Bow is president of the Callers Cooperative of Lynn. On the board with him are John Chadwick, Harold Wilson and Bob Ouimette.

Information on single groups in and around the Boston area may be had from Marion Poirier, East St., Ipswich, Mass. 01938.

The Swingin' Singles of Beverly meet every 2nd and 4th Thursday at the Jubilee Yacht Club with Art T-Bow calling.

North Carolina

The Second Annual Land of the Sky Festival, sponsored by Asheville Allemanders, will take place on September 11-12 at the Y.W.C.A. and the air-conditioned City Auditorium, respectively. Festival callers will be Jim Coppinger and Don Williamson, with the Bill Andersons in charge of rounds. Write Earl Rogers, 35 Meadowbrook Ave., Asheville, N.C. 28806.

The 3rd Annual Cape Fear Round Up of the Hash-A-Ways is scheduled for Fayetteville on Sept. 12 at the Massey Hill Recreation Center on Camden Road. Ian Lee and Mack Pipkin will be the callers.

Missouri

The Ozark Fall Festival on Sept. 5-7 will feature Jack Cloe, Bob Lightfoot and Bill Dittemore at Lake Park Pavilion.

Alabama

Benefiting retarded children of their area the Goober Gamboleers Square Dance Club of Dothan had a square dance on May 16 with Buddy Andrews calling. — *Dub Hayes*

Ohio

Marion Hicks and Chicks will have their 6th Annual Doubleheader on August 29 at the Leader Street Union Hall. It will begin at 9 P.M. and will go on until all hours. Calling will be Deuce Williams and Johnnie Wykoff. Write Carol Stambaugh, 2644 Marion-Marysville Rd., Marion, Ohio 43302.

Deuce Williams will call on August 7 for the Southland Mall Merchants Assn. at the Mall in Marion, with Hicks and Chicks sponsoring. This will be a free square dance.

Mississippi

August 7-8 are the dates for the Mississippi Gulf Coast Square Dance Festival. Events will be ushered in by a free Trails End dance on August 6 with the caller for the hosting club, Star Twirlers, Conner Cain. On Friday Marshall Flippo, Don Franklin and Beryl Main will be calling; on Saturday the honors go to Don, Ken Bower and Joe Lewis. Rounds will be conducted by the Cliff Wicks. All the fun will take place at the Edgewater Gulf Hotel, Gulfport-Biloxi. Write Star Twirlers, 4502 Kendall Ave., Gulfport, Miss. 39501.

New Jersey

Guest callers at the Hayloft in Asbury Park in August will be: Aug. 5, Manny Amor; Aug. 15, Bob Kellogg and Roy Keleigh; Aug. 22, Ed Foote; Aug. 29, Ed Fraidenburg.

— *Sylvia Keleigh*

Illinois

Illinois Square Dance Callers Assn. will have their 11th Annual Institute and Dinner Dance on August 22-23, with Bob Van Antwerp. Locale is Fischer's Restaurant, Belleville. Write Joe Obal, R.R. 1, O'Fallon, Ill. 62269.

Pennsylvania

Charlie and Clara Eisenhauer have had fun celebrating *two* Golden Anniversaries. One



took place back in 1967 when they celebrated 50 years of square dancing. In May of this year they celebrated their Golden Wedding Anniversary by squaring up with the Bethlehem Square and Circle Dancers. It was a gala evening of reminiscences and modern square dance fun for everyone concerned.

— *Li'l Ann and Jose Dugan*

Michigan

The Annual Romeo Peach Festival Square Dance is set for Sept. 6 with Dick Bayer, Larry Prior and Lloyd Johnson calling. The dance will be held at the Romeo Youth Center with proceeds going to the Center.

Ontario

There is square dancing every Wednesday at the air-conditioned Fairview Mall at St. Catharine's, during the summer months. Sponsor is Pioneer Square Dance Club.

British Columbia

Sept. 13-19 has been proclaimed as Square Dance Week in British Columbia. Plans under way include Round Dance Night, two Square Dance Nights, and a Grand Finale. Martin

(Please turn to page 59)

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August, 1970

HEADING SOUTH THIS SUMMER or Fall toward Texas or Arkansas? Plan to stop in Texarkana and perhaps do a little dancing with Jim Brower. A veteran of many years of square dancing and calling, Jim offers his dancers a varied and interesting program. Here, for example, are several patter calls taken from his present repertoire. Note that these are not necessarily original calls with him but are dances that he enjoys calling and that his dancers enjoy dancing.

Heads square thru
Right and left thru
Dive thru
Double pass thru
Cloverleaf
Double pass thru
Cloverleaf
Center two roll away half sashay
Do a U turn back
Left allemande

Heads square thru
Square thru the outside two
Wheel and deal
Center two pass thru
Square thru
Wheel and deal
Center two pass thru
Slide thru
Right and left thru
Dixie chain
Girls turn back
Left allemande

Head ladies chain
Heads star thru
Pass thru
Eight chain thru
Right and left thru
Same ladies chain
Eight chain six
Right and left thru
Dive thru
California twirl
Eight chain four
Right and left thru
Dive thru
California twirl
Eight chain three
Left allemande

(45)
Heads half square thru
Right and left thru
Dive thru and
Right and left thru full turn
Face the outside two
Split two
Round one to a line
Pass thru
Centers arch
Ends dive thru and
Right and left thru full turn
Face the outside two
Split two
Round one to a line
Center two right and left thru
Same two left square thru
The other two turn thru
Left allemande

Head ladies chain
Number one couple promenade half around
Stand behind number three
Those two couples promenade across
Turn left
Stand behind couple number two
Couple number four California twirl
Triple centers in
Eight in line
Cast off three quarters
Star thru
Lead couple arch
Substitute back over two couples
All eight do a U turn back
Single file
Ladies go left
Men go right
Dixie grand five hands
Left allemande

Heads square thru
Swing thru
Boys swing left three quarters
Make a wave with the other boys
End boys trade
Center boys trade
Boys swing left three quarters
Swing thru
Girls swing left three quarters
Make a wave with the other girls
End girls trade
Center girls trade
Girls swing left three quarters
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads swing thru
Star thru
Swing thru
Boys trade
Boys circulate
Boys run right
Round one girl
Wheel and deal
Swing thru
Boys trade
Girls fold behind the boys
Boys turn around
Left allemande



JIM BROWER

After ten years of calling "on the road," during which time he visited almost every state in the USA, Jim Brower has finally retired from touring. Although he still calls for festivals and Saturday dances and is a member of the staffs at Kirkwood, Chula Vista and other institutes, he is "taking it easy" as far as square dancing is concerned, at least for the time being. Jim and Ruth took their initial square dancing lessons from Calvin Moore in Fort Worth, Texas, twenty-two years ago. A move for the Browers in 1950 took them to Texarkana where in June of that year they started a small class for beginners. From this small beginning their activity grew into four healthy clubs and led eventually to their founding of the Four State Square Dance Association covering the corners of Texas, Louisiana, Arkansas and Oklahoma. Ten years of touring-calling saw Jim chalking off an average of 60,000 miles each year. As always, the Browers invite visitors to look in on their home club program and visit them in Texarkana. Incidentally: what is Jim doing now instead of traveling? He's working as assistant golf pro at the Texarkana Country Club. Other golfers please note.

Four ladies three quarters chain
Heads roll a half sashay
Heads square thru
Spin the top to a line
Gents spin the top
All eight pass thru
Left allemande

Promenade
Heads wheel around
Spin the top
Box the gnat
Right and left thru
Dive thru
Pass thru
Spin the top
Box the gnat
Right and left thru
Star thru
Pass thru
Left allemande

Heads right
Circle to a line
Pass thru
Wheel and deal
Centers dixie daisy
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Men dixie daisy
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Left allemande

Side ladies chain
Heads right circle to a line
Pass thru
Wheel and deal
Double pass thru
Outside four California twirl
Circle four once around
One quarter more to a line
Pass thru
Wheel and deal
Double pass thru
Outside four California twirl
Circle four once around
One quarter more to a line
Pass thru
Wheel and deal
Centers square thru three quarters
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Bob Page Square Dance Editor
Ken Collins Final Checkoff

Four ladies three quarters chain
Sides roll a half sashay
Heads square thru
Spin the top to a line
Girls spin the top
All eight pass thru
Left allemande

Side ladies chain
Sides right and left thru
Four ladies three quarters chain
Heads square thru
Swing thru
Cast off three quarters
All eight circulate
Swing thru twice
Turn thru
U turn back
Left allemande

Whirlaway half sashay
Head men and new corner girl pass thru
Girls fold
Men split ladies turn left
Stand behind other man
Men dixie chain
Men left swing thru
Straight ahead men star thru
Wheel and deal
Star thru
Pass thru
U turn back
Left allemande

LAND SLIDE

By Jim Garlow, Baldwin Park, California

Number one and number two men
Face your corner
Box the gnat square your sets
Heads forward and back slide thru
If you can star thru
Center four forward and back slide thru
If you are facing someone slide thru
Just the ends slide thru
Center four turn back
Allemande left

SMILE AND DO IT

By Bill Stringer, Livermore, California

Sides right and left thru
Heads half square thru
Spin chain thru
Four girls U turn back
When you're straight California twirl
Couples circulate
Bend the lines
Go forward and back barge thru
Spin chain thru
Four girls U turn back
When you're straight California twirl
Couples circulate
Bend the lines
Forward and back barge thru
Spin chain thru
Girls double circulate
Turn thru allemande left

SURPRISE

By Mike Luna, Newark, California

Heads right and left thru
Sides rollaway star thru
Circle up four make a line
Pass thru wheel and deal
Centers star thru
Pass thru cloverleaf
Centers pass thru
Allemande left

STARBARGE

By Hayes Herschler, Colmar, Pennsylvania

Heads
Star thru
Pass thru
Star thru
Barge thru
Star thru
Barge thru
Star thru
Barge thru
Allemande left

SINGING CALL*

LONELY HEART

By Gaylon Shull, Dighton, Kansas

Record: Kalox # 1106, Flip Instrumental with Gaylon Shull

OPENER, MIDDLE BREAK, ENDING
Walk all around your corner
See saw around your taw
Join hands and circle left
Go walkin' round the hall
Allemande left the corner
Back home and do sa do
Allemande left the corner
And weave the ring you know
Weave in and out around the ring
Until you meet your maid
Do sa do once around everybody promenade
If only they could see
What your love has done for me
There wouldn't be a lonely heart in town

FIGURE:
All four ladies chain across and turn 'em
Heads (sides) square thru around you go
Count four inside the square
Circle four with the outside pair
Heads (sides) make a line
And up and back you go
Pass thru wheel and deal
Centers pass thru and swing
Swing the corner and promenade
Go walking around the ring
And if only they could see
What your love has done for me
There wouldn't be a lonely heart in town

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

ROUND DANCES

Often at convention time there are far more round dances released than we are able to publish. Hopefully we'll be able to get in the balance of them next month — Editor.

TWINKLE WALTZ — Belco 237
Choreographers: Dean and Petie Fabbry
Comment: Tune is "Sweetheart Tree" and music is quite danceable. A standard easy waltz routine with eight measures repeated.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Waltz Away; Waltz Together to** LOOSE-CLOSED **M facing** WALL; **Side, Behind, Side; Manuv, 2, 3 end M facing** RLOD;
5-8 **(R) Waltz Turn; Waltz Turn; Waltz Turn; (Twirl end in** BUTTERFLY) **Fwd Waltz;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end with M facing DIAG to WALL:

PART B

17-20 **Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle Out, 2, 3; Cross, Touch, —;**
21-24 **Traveling in** RLOD **Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle Out, 2, 3; Cross, Touch to** OPEN FACING, **—;**
25-28 **Fwd Waltz; (Wrap, 2, 3) Fwd Waltz; Fwd Waltz; Release Wrap pos 1/4 R Fwd Turn end M facing** WALL **(M's R and W's L hands joined), Side, Close;**
29-32 **Twinkle** RLOD, **2, 3; Twinkle Manuv, 2, 3 end in** CLOSED **M facing** RLOD; **(R) Waltz Turn; Waltz Turn;**

SEQUENCE: Dance goes thru twice except on meas 32 second time Twirl and Ack.

BORN TO LOSE — Hi-Hat 875
Choreographers: Merl and Delia Olds
Comment: A country tune played in conventional country style and a very easy two-step routine with sixteen of the measures repeats.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY **M facing** WALL, **—, Touch, —;**

PART A

1-4 **Side, Close, Turn to** OPEN, **—; Fwd Two-Step; 1/2 R Turn end facing** RLOD **in** LEFT OPEN, **—, Step Back, —; Back, Close, Fwd, —;**
5-8 **Walk Fwd, —, 2, —; Side Turn, Close, Thru to** CLOSED **M facing** WALL, **—; Turn Two-Step; Turn Two-Step end in** BUTTERFLY **M facing** WALL;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Thru to** SEMI-CLOSED, **—; (W to** BANJO) **Fwd, Close, Back, —; (W to** SEMI-CLOSED) **Back, Close, Fwd, —;**
5-8 **Walk Fwd, —, 2, —; 1/4 R Turn, Close, Rock, —; Rock, —, Recov to** SEMI-CLOSED, **—; Fwd Two-Step;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.**

PATRICIA — Windsor 4743
Choreographers: Jess and May Sasseen
Comment: A novelty instrumental and an interesting two-step routine that is not difficult. Twelve measures are repeats.

INTRODUCTION

CLOSED M facing WALL wait thru drum beats plus three lead in notes

DANCE

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Fwd, —, 2, —;**
5-8 **Side, Close, Cross to** SIDECAR DIAG **twd** WALL **and** RLOD, **—; Fwd, Lock, Face to** CLOSED **M facing** WALL, **Touch; Side, Behind, Side, Front; Pivot, —, 2 end M facing** WALL, **—;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:
17-20 **Fwd Two-Step; Fwd Two-Step to end in** CLOSED **M facing** WALL; **Side, Behind, side, Front; Side, Draw, Close, —;**
21-24 Repeat action meas 17-20:
25-28 **(Front Limp) Side, Front, Side, Front; Side, Touch, Side, Touch; Side, Front, Side, Front; Side, Touch, Side, Touch;**
29-32 **Turn Two-Step; Turn Two-Step end facing** LOD **and** SEMI-CLOSED; **(Twirl) Fwd, —, 2, —; 3, —, 4 end in** CLOSED **M facing** WALL, **—;**

SEQUENCE: Dance goes thru once plus meas 1-31 and Apart and Point.

YOU ARE LOVE — Grenn 14134
Choreographers: Chet and Barbara Smith
Comment: Fine waltz music and an interesting level waltz routine with none of the measures repeated.

INTRODUCTION

1-4 DIAG OPEN **Wait; Wait; Apart, Point, —; Together to** CLOSED **M facing** LOD, **Touch, —;**

PART A

1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (R Twirl) 1/4 L Waltz Turn; Twinkle Thru, Side, Close end facing** LOD **in** SEMI-CLOSED;

5-8 **Pickup to** CLOSED **M facing** LOD, **2, 3; (R) Waltz Turn; (R) Waltz Turn end M facing** LOD; **Fwd Waltz;**

9-12 **(L) Waltz Turn; (L) Waltz Turn end M facing** WALL; **Side, Behind, Side; Thru, Side, Close;**

13-16 **Apart, Touch, —; (L Twirl XIB end on Inside) Change Sides, 2, 3; Apart, Touch, —; (L Twirl) Fwd, Turn, Close M facing** LOD **in** CLOSED;

PART B

17-20 **Fwd, Side, Recov; Twinkle Thru, Side, Close to** LEFT OPEN **M facing** WALL; **Twinkle Thru, Side, Close; (Under to** LEFT OPEN **facing** LOD) **Twinkle Thru, Side, Close;**

21-24 **(W Roll IF) Roll IB, 2, 3 end in** OPEN **facing** LOD; **Fwd Waltz to** BUTTERFLY **M facing** WALL; **(R Face Turn end in** BANJO **facing** RLOD) **Fwd Waltz; Fwd Waltz;**

25-28 **Fwd, —, Lock; Fwd, —, Lock; Fwd Waltz; Manuv, 2, 3 end in** CLOSED **M facing** RLOD;

29-32 **(R) Waltz Turn; Waltz Turn; Waltz Turn end facing** LOD; **(Twirl) Fwd Waltz;**

SEQUENCE: Dance goes thru twice then **Step Apart and Ack.**

IN MY DREAMS — MacGregor 5013
Choreographers: Eddie and Audrey Palmquist
Comment: An interesting waltz but not for the novice.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, Point, —; Together to** CLOSED **M facing** WALL, **Touch, —;**

DANCE

1-4 **(Whisk) Fwd, Side, XIB to** SEMI-CLOSED **facing** LOD; **(W to** SIDECAR) **Fwd, Draw, Touch M facing** LOD; **Fwd, Face/Point, Turn end M facing** RLOD **in** BANJO; **Back, Back/Lock, Back;**

5-8 **Banjo Pivot end facing** LOD **in** SEMI-CLOSED, **2, Fwd; Manuv, 2, 3 end M facing** RLOD **in** CLOSED; **Pivot, 2, Recov M facing** LOD; **Back, Side, Close;**

9-12 **Fwd, Fwd/Lift, Recov; (Transition L Turn to end in** SKIRT SKATERS) **Back; Point, —; Cross Out, 2, 3; Cross In, 2, 3;**

13-16 **Fwd, Fwd/Lift, Recov; Back, Point, —; (Transition 1 1/2 L Spin end facing** RLOD **in** CLOSED) **Fwd Waltz, 2, 3; Fwd Waltz, 2, 3;**

17-20 **Fwd, Arnd to** SEMI-CLOSED, **Fwd facing** WALL; **Dip Fwd, Recov to** CLOSED, **Back/L Turn facing** LOD; **L Turn facing** COH, **Side, Draw to end in** BANJO **M facing** RLOD; **Back, Back/Lock, Back;**

21-24 **Banjo Pivot, 2 facing** LOD **in** SEMI-CLOSED, **Fwd; Manuv, 2, 3 end in** CLOSED **M facing** RLOD; **Pivot, 2, Recov facing** LOD; **Back, Side, Close;**

25-28 **Fwd/Turn, Arnd, Touch/Spin M facing** WALL; **(Hover) Fwd, Side, Recov; Thru, Side/Close, Side end M facing** LOD **in** BANJO; **Manuv, 2, 3 end M facing** RLOD;

29-32 **1/2 Pivot, 2, 3 end facing** LOD; **Back, Side, Close; (L) Waltz Turn; (L) Waltz Turn;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-3 **(Twirl) Fwd, 2, 3; Step Thru to** BUTTERFLY, **Side, Close; Apart, Point, Ack.**

MY SHADOW — Hi-Hat 875
Choreographers: Carl and Clare Bruning
Comment: Tune is "Me And My Shadow" with a big band sound. The Two-Step routine is easy but not for the novice dancer. Half of the dance is repeated.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED, —, **Touch, —;**

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, —; Recov, Side, Cross end in** CLOSED **M facing** WALL, —;

5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, —; Walk, —, Pickup, —;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except do not Pickup remain in SEMI-CLOSED:

17-20 **Fwd, Touch, Back, —; Rock Back, Recov, Fwd, —; Fwd Two-Step; (Twirl) Fwd, 2, 3, Touch;**

21-24 (Wrap) **Fwd, 2, 3, Touch; Retain M's L and W's R hands joined 1/4 R Turn M facing** WALL, **Close, Cross, —; Recov, Side, Thru to** SEMI-CLOSED **facing** LOD, **—; Walk, —, 2, —;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in CLOSED M facing LOD:

SEQUENCE: Dance goes thru twice. Second time thru replace meas 32 with **Step Apart and Point.**

WHO STOLE MY GAL — Scope 17
Choreographers: Oscar and Fran Schwartz
Comment: An old standard tune played in a lively manner. Dance is a novelty routine that is not difficult with several parts repeated.

INTRODUCTION

1-3 OPEN **Wait; Wait; Apart, Point, Together to** SEMI-CLOSED, **Touch;**

DANCE

1-4 **Fwd Two-Step/Fwd Two-Step; Spot Circle, 2, 3, 4; Fwd Two-Step/Fwd Two-Step; Spot Circle, 2, 3, 4 end in** CLOSED **M facing** LOD;
5-8 **Cross to** SIDECAR/**Turn to** BANJO, **Step, Cross/Turn to** SIDECAR, **Step; Cross/Turn to** BANJO, **Step, Rock Back, Recov; Cross to** SIDECAR/**Turn to** BANJO, **Step, Cross/Turn to** SIDECAR, **Step; Cross/Turn to** BANJO, **Step, Rock Back, Recov to** CLOSED **M facing** LOD;
9-12 **Fwd, 2, 3 1/4 R Turn; Turn Two-Step/ Turn Two-Step to** SEMI-CLOSED; **(W XIF) Change Sides, 2, Step/Close, Step; Change Back, 2, Step/Close, Step end in** SEMI-CLOSED;
13-16 **Walk, 2, Rock, Swivel; Back, Side, Thru, Step/Step; Walk, 2, Rock, Swivel; Back, Side, Thru, Step/Step;**
17-20 **Fwd, Close, Back/Close, Step; Back, Close, Fwd/Close, Step; (Twirl) Fwd, 2, 3, 4 end in** CLOSED **M facing** WALL; **Pivot, 2, 3, 4;**

SEQUENCE: Dance goes thru twice plus meas 1-12 and Ending.
Ending: **Fwd Two-Step/Fwd Two-Step; Spot Circle, 2, (Face) Apart, Point.**

BY THE NUMBERS — Scope 17
Choreographers: Egel and Vivian Hetland
Comment: Music that is quite danceable and a two-step routine that is quite easy with half of the 34 measures repeated.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Walk, —, 2 to** CLOSED **M facing** RLOD, **—; Pivot, —, 2 end in** BANJO **M facing** LOD, **—;**
5-8 **Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Back, —, Recov to** SEMI-CLOSED, **—;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

BREAK

1 **Side, Close, Side, Close to** SEMI-CLOSED **facing** LOD;

PART B

17-20 **Walk, —, 2, —; Side to** BUTTERFLY, **Close, Cross, —; Side, Close, Cross, —; Side, Behind, Side, Behind to** SEMI-CLOSED;
21-25 **Walk, —, Pick-up to** CLOSED **M facing** LOD, **—; Fwd Two-Step; Turn, Close, Turn, —; Bwd Buzz 2, 3, 4 end in** CLOSED **M facing** LOD; **Dip Back, —, Recov, —;**
26-29 Repeat action meas 17-20:
30-34 Repeat action meas 21-25:

PART C

1-4 Repeat meas 1-4 Part A:
5-8 Repeat meas 5-8 Part A:
9 Repeat Break;
10-13 Repeat meas 17-20 Part B:
14-18 Repeat action meas 21-25 Part B:

SEQUENCE: A — Break — B — A — Break — B — C and Tag.
Tag: **Apart, —, Point, Ack.**

IFUKAN
By Bill Barton, Cornish Flats, New Hampshire

Couple number one stand back to back
Separate three quarters round
Squeeze in between the sides
Forward six and back
If you can
Right and left thru rollaway
If you can
Right and left thru rollaway
If you can star thru
If you can right and left thru
If you can
Square thru three quarters
If you can
Left square thru four hands
Others cloverleaf
If you can
Left allemande

SINGING CALL*

BLOWIN' IN THE WIND
By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat # 393, Flip Instrumental with Ernie Kinney

OPENER, MIDDLE BREAK, ENDING

All four ladies chain turn the girls and then
Rollaway and circle to the left
Four ladies rollaway
Circle to the left that way
Left allemande weave around the ring
*** How many years can a mountain exist**
Do sa do then promenade on home
The answer my friend is blowin' in the wind
The answer is blowin' in the wind
* Alternate lines
How many seas must a white dove sail
How many times must the cannon balls fly

FIGURE:

One and three right and left thru
Then do a full square thru
Sides face grand square you do
Those heads cloverleaf
Come down the middle and then
Cross trail thru the corner swing
Left allemande new corner
Come back and do sa do
Promenade this lady round the ring
The answer my friend is blowin' in the wind
The answer is blowin' in the wind

SEQUENCE: Opener, Figure for heads, Figure for sides, Middle break, Figure for sides, Figure for heads, Ending.

EIGHT CHAIN CLOVER

By John N. Harris, Kwajalein, Marshall Islands

Four ladies chain across
Heads lead to the right and circle four
Head gent break to a line of four
Slide thru then you do an
Eight chain one (or five)
Inside two
Left square thru three quarters round
All eight cloverleaf
New insides pass thru and do a
Eight chain two (or six)
Right and left thru then you do
Eight chain three (or seven)
Inside two
Left square thru three quarters round
All eight cloverleaf
New insides pass thru and do
Eight chain four (or eight)
Right and left thru
Dive thru pass thru
Star thru crosstrail
Fine your corner left allemande

Here are a couple by Bill Armstrong, Los Angeles, California

MEN RUN AND BEND

One and three ladies chain
One and three square thru
Spin the top men run
Bend the line
Right and left thru
Slide thru
Allemande left

GIRLS RUN AND BEND

Four ladies chain
Head ladies chain across
Two and four square thru
Spin the top spin the top
Girls run bend the line
Star thru California twirl
Right and left thru
Allemande left

TAG AND A HALF

By Orlo Hoadley, Rochester, New York

Heads promenade half
Lead right circle to a line
Fours go up and back
End ladies rollaway pass thru
Tag the line right
Half tag the line right
Pass thru left allemande
New partner promenade
Head couples wheel around
Pass thru wheel and deal
Double pass thru centers in
Cast off three quarters
Pass thru
Tag the line right
Half tag the line
Right and left grand

Harold Bausch of Leigh, Nebraska, says he was leaving out the line of four too much, so he wrote the two dances below to remind himself to use the figure more.

ROUND ONE

Heads pass thru separate round one
In the center swing thru
Turn thru and split two
Round one
In the center swing thru
Turn thru and separate
Round one line up four
Pass thru and bend the line
Star thru pass thru
Left allemande

SPIN AND CLOVER

Heads spin the top
Turn thru and split two
Round one and line up four
Star thru and Frontier whirl
Do sa do
Spin the top and turn thru
Wheel and deal
Double pass thru and cloverleaf
Double pass thru
First two left
Next two right and
Cross trail thru
Allemande left

SINGING CALL*

WHEN MY BABY SMILES AT ME

By Kip Garvey, Shrewsbury, Massachusetts

Record: Jay-Bar-Kay # 108, Flip Instrumental with Kip Garvey

OPENER, MIDDLE BREAK, ENDING
Walk all around your corner
See saw your taw
Four men star right once around that hall
Turn your corner left
Turn your partner right
Four ladies promenade tonight
Home you go and box the gnat
Do a little do sa do left allemande
Come back and promenade her home
I sigh I cry it's a little bit of heaven
When my baby smiles at me

FIGURE:
Four ladies chain across that ring
Heads (sides) **promenade half way I sing**
Sides (heads) **square thru four hands**
Around you go
Do the right and left thru with
The outside two you know
Do an eight chain four
Four hands across the ring
Swing the corner lady promenade my friend
I sigh I cry it's a little bit of heaven
When my baby smiles at me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CLOVER AND GRAND

By Chuck Goodman, St. Rose, Louisiana

One and three go up and back
Do sa do across the track
Pass thru cloverleaf
Sides face grand square

(The heads will pass thru and cloverleaf four times while the sides face and do a full grand square. When you tell the folks doing the grand square to reverse it is for them only NOT the folks doing the cloverleaf.)

SWING STAR THRU

By Cliff Long, Mars Hill, Maine

Heads swing star thru
Circle up four
Head gents break to line of four
Swing star thru
(Those who can) **swing thru**
Same four swing star thru
Do a half square thru
Centers in cast off three quarters
Centers swing star thru
Ends pass thru
Left allemande

JACK'S DREAM

By Jack Olds, Mill Valley, California

Heads square thru four hands
Make a right hand star with
The outside two
Heads to the center with a
Left hand star
Full around to the same two
Do sa do to an ocean wave
Swing thru
Girls circulate men trade
Go right and left grand

Here are several breaks sent in by Ed Fraidenburg, Midland, Michigan

Head ladies chain
Head men turn thru and
With partner slide thru
Wheel and deal pass thru
Circle four to a line
Two ladies chain
Two men turn thru
Left allemande

Head ladies chain
Heads star thru then swing thru
Side divide right and left thru
Star thru left allemande

Heads crosstrail and hook on the ends
Cast off three quarters centers fold
New centers turn thru and star thru
Ends star thru and crosstrail
Hook on the ends and
Cast off three quarters centers fold
Substitute and square thru three quarters
Left allemande

Heads spin the top and swing thru
Sides divide all eight turn thru
Bend the line pass thru
Wheel and deal men swing thru
Girls divide all eight turn thru
Bend the line pass thru
Wheel and deal substitute
Centers swing thru
Right and left thru
With a full turn around
Left allemande

Heads lead right and circle to a line
Square thru centers square thru
Outsides divide and star thru
Peel off girls together half sashay
Boys together half sashay
Centers half sashay
Everybody half sashay left allemande

Head ladies chain
Heads star thru
Swing thru like a dixie daisy
Centers in and
Cast off three quarters
Left allemande

Promenade heads wheel around pass thru
Partner trade and one quarter more
Box the gnat right and left thru pass thru
Partner trade and one quarter more
Box the gnat right and left thru
Pass thru bend the line pass thru
Partner trade and one quarter more
Box the gnat right and left thru
Pass thru left allemande

SINGING CALL*

GOOD MORNING

By Marshall Flippo, Abilene, Texas

Record: Blue Star # 1870, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters round now
Then circle left go round that floor
You rollaway then circle left that way
Left allemande weave the ring once more
Good morning . . . good morning
Do sa do then promenade her too
Good morning . . . good morning
Help me girl to make a dream come true

FIGURE:
Head two square thru
Four heads round you do
Do sa do that corner girl
Swing thru and now the boys trade
Star thru California twirl
Star thru three quarters
Then swing that corner
Swing that lady promenade her too
Good morning . . . good morning
Help me girl to make a dream come true

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

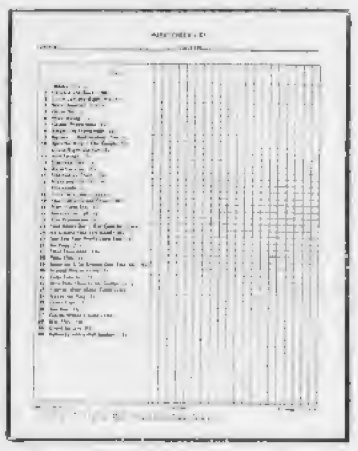
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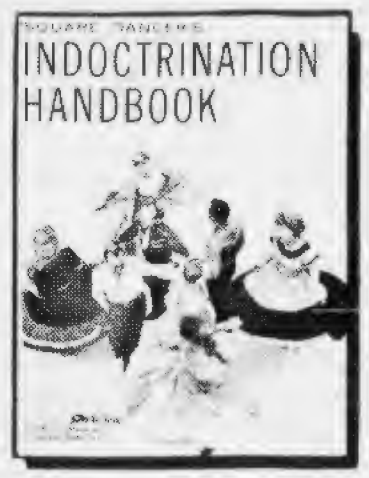
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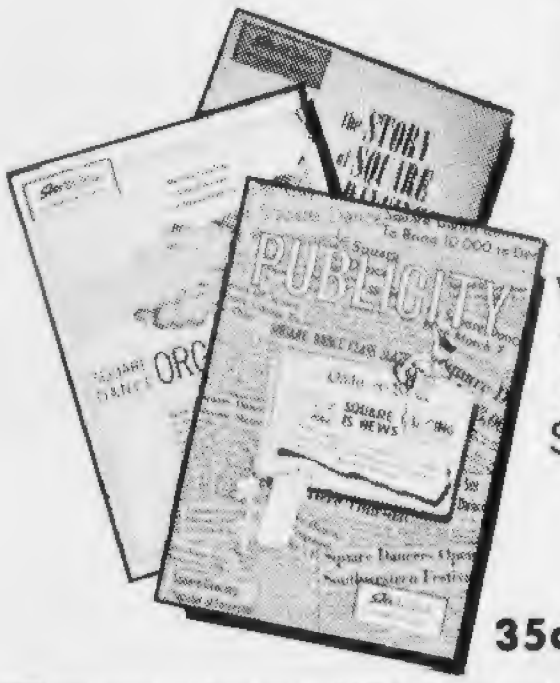




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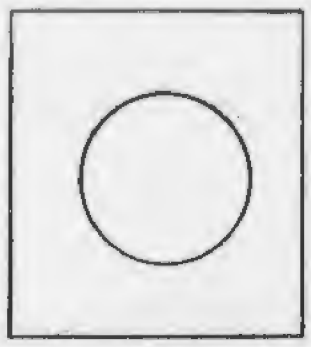
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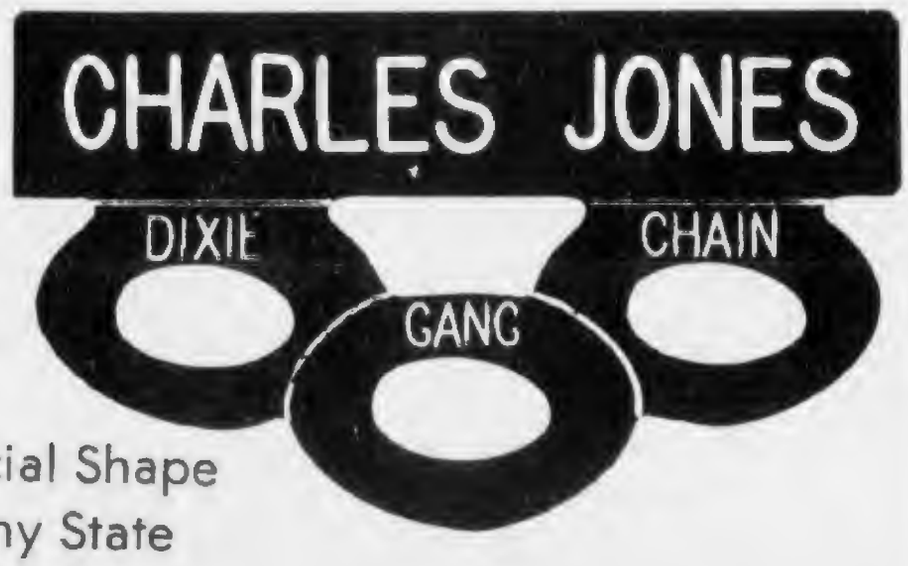
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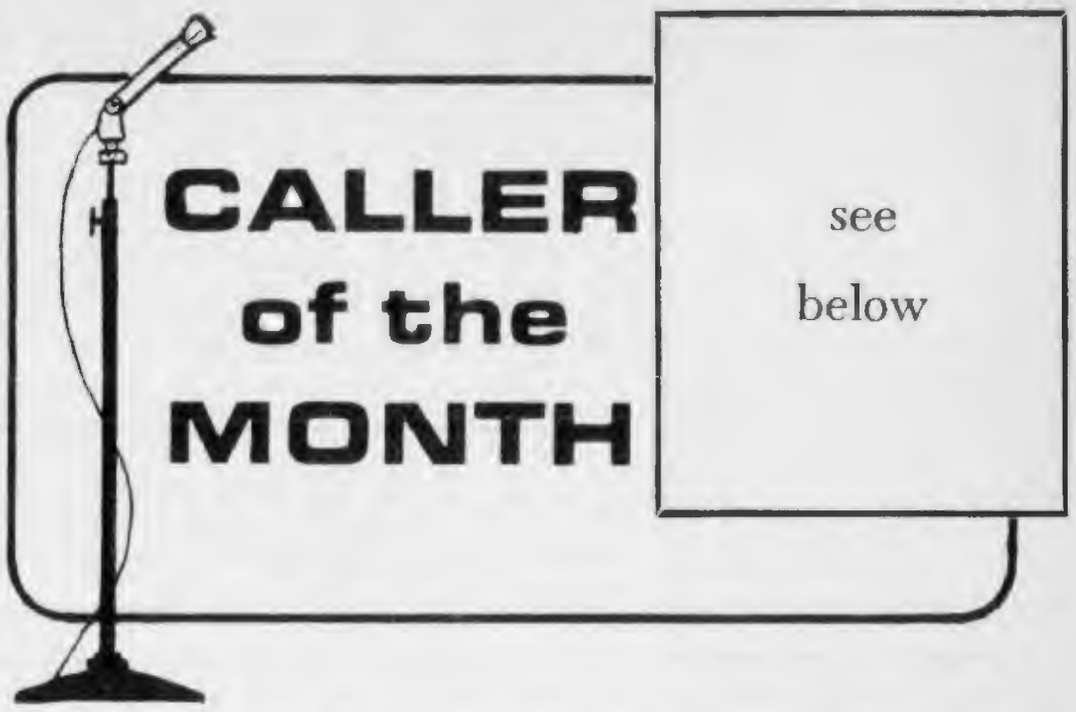
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Nadine and Joe Higgins, editors of Modern Squares, official publication for the Arkansas State Square Dance Federation, have suggested the names of a number of callers who have done outstanding jobs in the Arkansas area. We have selected five and present a short resumé of each one.

Jerry McKissack



With "Pappy" Keeley as instructor, Jerry was introduced to square dancing in 1958. He started to call in 1962 and has been featured at festivals in and around his home state. In 1961 he served as President of the Arkansas Association.



"Tiny" Palmer

In 1948 a small group began square dancing in El Dorado and in 1949 Tiny took over the calling for the club. He has worked much with teenagers, conducted workshops and called for adult exhibition groups in his square dancing career.

Harry Sutton



Harry represents that backbone of the square dance activity, the club caller. He has served the Northwest District Arkansas Callers Assn. in various offices but mostly he calls square dances so people enjoy them. Motto, "Go at it with spirit!"

"Big" Bill Wilder



A tip or two here and there started Bill on his calling way. He now calls regularly for several clubs; teaches four classes per year. He has served on staffs at various institutes and was Arkansas Federation Secretary in 1961.



Ray Wheelington

Ray calls regularly for three clubs, including a teen group. When he served as a Vice President of the Arkansas State Federation he received the Richard Dick Memorial Award for outstanding contributions to square dancing in the area.

SQUARE DANCE DATE BOOK

Aug. 1—16th Ann. Heart of Utah Jamboree Tennis Courts, Manti, Utah.
Aug. 1—3rd Ann. Hoedowners Rodeo Dance Iron River, Mich.
Aug. 1—Moncendel Ski Hi Stampede, Monte Vista, Colo.
Aug. 3-8—17th Ann. British Columbia S/D Jamboree, Penticton, B.C., Canada.
Aug. 3-8—Frohliche Tanzer Club Reunion, Penticton, B.C., Canada.
Aug. 6-8—4th Ann. Red Boot Festival, Crossnore, N.C.
Aug. 7—Free Western Square Dance, Southland Shopping Mall, Marion, O.
Aug. 7-8—Monterey S/D Festival, High School, Seaside, Calif.
Aug. 7-8—8th Ann. Miss. Gulf Coast S/D Fest., Edgewater Gulf Hotel, Biloxi, Miss.
Aug. 7-8—Mountaineer S/D Festival, East Flagstaff Jr. High Gym, Flagstaff, Ariz.
Aug. 7-8—Dance-O-Rama, Hotel Pathfinder, Fremont, Nebr.
Aug. 8—7th Ann. La. Assn. S/D Festival, New Iberia, La.
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Aug. 20-22—7th Star Spangled Banner Festival, Belvedere Hotel, Baltimore, Md.
Aug. 21-22—Dudes & Dolls Kamper-Dancer Fest., Ottumwa, Iowa.
Aug. 22-23—11th Ann. Illinois Callers Assn. Institute and Dinner-Dance, Fischer's Rest., Belleville, Ill.
Aug. 28-30—Edge of Paradise S/D Weekend, Atwood Lake Lodge, Ohio
Aug. 28-30—12th Ann. Wisconsin Assn. S/D Fest., Brown Co. Mem. Arena, Green Bay, Wisc.
Aug. 29—6th Ann. Hicks & Chicks Double-header, Leader St., Union Hall, Marion, O.
Aug. 29—Ocean Waves "Extravaganza," Fontainebleau Hotel, Miami Beach, Fla.
Sept. 4-6—Big Foot Square Dance Jamboree, Happy Camp, Calif.
Sept. 4-7—9th Square 'n' Round-Up, Brittania Hotel, Lake of Bays, Muskoka, Ont., Canada
Sept. 5-6—7th Ann. Central Coast Square Affair, Veterans Mem. Bldg., San Luis Obispo, Calif.
Sept. 5-7—Ozark Fall Festival, Camdenton, Mo.
Sept. 6—Ann. Romeo Peach Festival S/D, Youth Center, Romeo, Mich.
Sept. 11-12—2nd Ann. Land of the Sky Festival, Asheville, N.C.
Sept. 11-12—1970 Walnut Festival S/D, Walnut Creek, Calif.

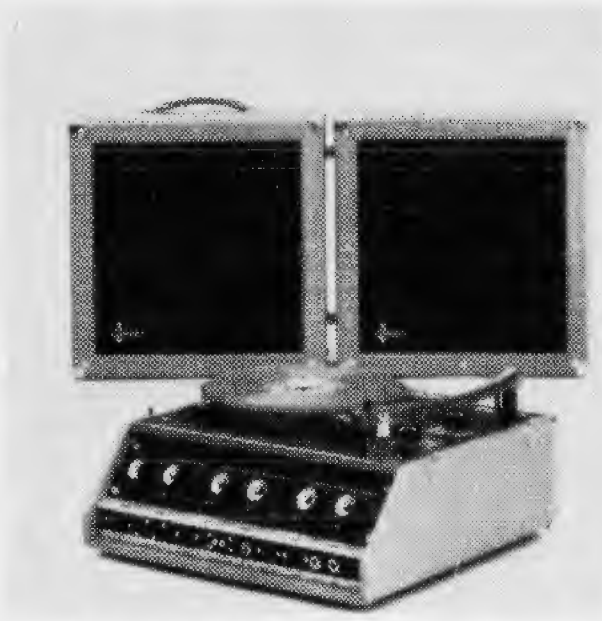
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1867 — Rainbow Girl
Caller: Marshall Flippo, Flip Inst.

1866 — Morning Of My Mind
Caller: Bob Fisk, Flip Inst.

LP-1017 — Both Sides of Jerry Helt
Mild Side and Wild Side
and Brother!

1865 — Sugar Time
Caller: John Johnston, Flip Inst.

BOGAN

1229 — Across The Alley From The Alamo
Caller: Chuck Bryant, Flip Inst.

1228 — Glory Hallelujah
Caller: Keith Thompson, Flip Inst.

1227 — Tiger Woman
Caller: Chuck Bryant, Flip Inst.

ROCKIN' "A"

1347 — Deed I Do
Caller: J. P. Jett, Flip Inst.

1346 — Swinging Around
Caller: Mal Minshall, Flip Inst.

1345 — Crying
Caller: Roger Hopper, Flip Inst.

MUSTANG

125 — Lucky Stars
Caller: Henry Hayes, Flip Inst.

124 — The One You Love
Caller: Billy Brooks, Flip Inst.

123 — Don't Swing Me
Caller: Henry Hayes, Flip Inst.

LORE

1117 — I'll Swing Her If She'll Let Me
Caller: Johnny Creel, Flip Inst.

1116 — Swing Low Sweet Chariot
Caller: Jack Cloe, Flip Inst.

1115 — That's A No No
Caller: Johnny Creel, Flip Inst.

1114 — Charleston Gal
Caller: Bob Augustin, Flip Inst.

1113 — After You've Gone
Caller: Don Whitaker, Flip Inst.

1112 — Truck Stop
Caller: Don Whitaker, Flip Inst.

SWINGING SQUARE

2350 — You Are My Sunshine
Caller: Harry Tucciarone, Jr., Flip Inst.

2349 — I Won't Go Hunting With You Jake
Caller: Bill Saunders, Flip Inst.

2348 — Normally Norma Loves Me
Caller: Ed Fraidenburg, Flip Inst.

2347 — Spanish Two Step Square
Caller: Cal Brazier, Flip Inst.

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ST 126 "WHEN BOBBY SANG THE BLUES" Caller: Bob Dubree

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ST 122 Make it Rain — Danny Robinson

ST 123 Truck Driving Cat — Bob Dubree

ST 124 Don't Think Twice It's All Right — Danny Robinson

Note Callers

If your record dealer doesn't have these records, please write direct. Callers you can Be Sure if it's Square Tunes. Music you can trust.

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Sept. 12—3rd Ann. Cape Fear Round Up, Massey Hill Recr. Ctr., Fayetteville, N.C.
Sept. 12-26—2nd Ann. Septemberfest S/D Festivals, Gilbertsville and Aurora, Ky.
Sept. 13-19—National Square Dance Week, Victoria, B.C., Canada.

ROUNDS IN DELAWARE VALLEY

In April the Delaware Valley Round Dance Teachers found the following to be the "most frequently taught" dances in their area: Love is for the Two of Us, Birth of the Blues, Sleepy Time Gal, Try a Little Tenderness and One Lonely Night.

RECORD SURVEYS

From the May releases the B & R Record Dancers in Phoenix, Arizona, selected the first three as Step to the Rear (Pulse); Glory Hallelujah (Bogan) and That's a No No (Lore).

The Platter Parade in Denver, Colo., liked, for the week ending May 29, Red, Red Robin (Grenn); Bye Bye (hoedown) (Top); and I Want a Girl (Top).

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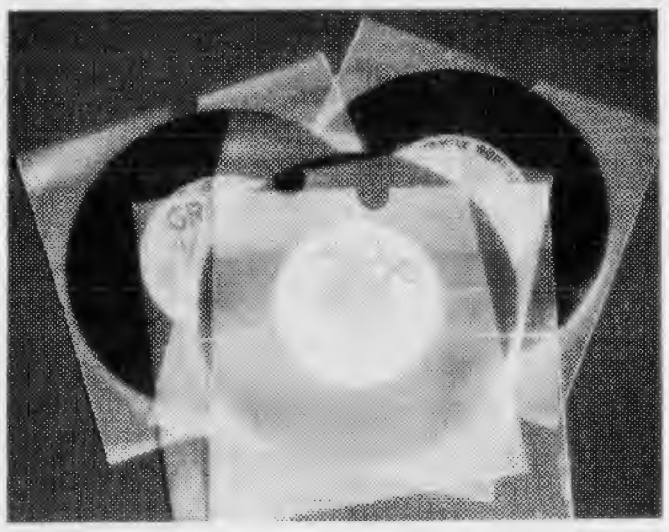


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15003 TWO-STEP INSTRUCTION NO. 3
15004 WALTZ INSTRUCTION NO. 1

NOTE: these records are keyed to the R/D teaching book "STEP CLOSE STEP" by Frank and Phyl Lehnert

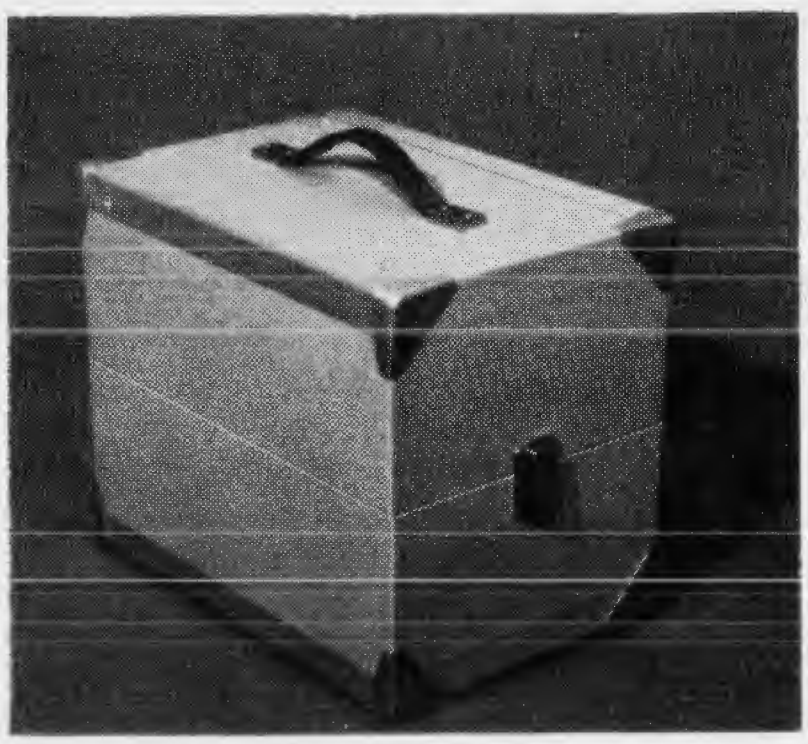
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NEWEST FLIP SQUARE	**TOP 25214**	**"JOHNNY OH POLKA SQUARE"** by Dick Leger
NEWEST HOEDOWNS	**TOP 25215**	**"ROCKIN' HORSE"** **"REVERE'S RIDE"**

NOTE: these are traditional hoedowns from Dick Leger's forthcoming LP.

RECENT SQUARES

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25212 **"PUT YOUR ARMS AROUND ME"**—Cargill
25210 **"CASEY JONES"**—Bohn
25208 **"I WANT A GIRL"**—Hartman
25207 **"JOHN HENRY"**—Bohn
25206 **"DRIFTWOOD"**—Blickenderfer
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25204 **"BACK TO DONEGAL"**—Jones





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ON THE RECORD and RECORD RELEASE

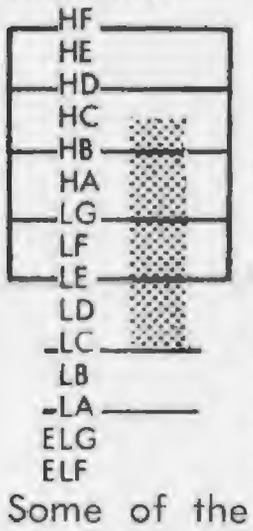
SINGING CALLS

TRUCK DRIVING CAT — Square Tunes 123
Key: A **Tempo: 127** **Range: HD LE**
Caller: Bob Dubree
Synopsis: (Break) Join hands circle left — allemande — do sa do — men star right — left allemande — weave ring — do sa do partner — promenade — (Figure) Heads (sides) promenade half — down middle right and left thru — square thru four hands — do sa do corner — swing thru — boys trade — turn thru — allemande — promenade.
Comment: Although the tune is a bit repetitive the music is well played and the standard routine has excellent drive. Rating: ☆☆+

LOUISIANA SWING — Blue Star 1868
Key: G **Tempo: 128** **Range: HG LG**
Caller: Marshall Flippo
Synopsis: (Break) Swing — allemande — right and left grand — turn back — box the gnat —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

swing — promenade (Figure) Heads (sides) cross trail — around one to a line — box the gnat — circle — allemande — do sa do — corner swing — promenade. (Uses basics thru 50).

Comment: A driving instrumental and a very easy basic dance. Call it like Marshall does and you can avoid the few low notes.

Rating: ☆☆

WHEN MY BABY SMILES AT ME — Jay-Bar-Kay 108*
Key: E Flat Tempo: 128 Range: HC
Caller: Kip Garvey LA
Synopsis: Complete dance printed in Workshop.
Comment: An excellent instrumental with ragtime flavor. Dance is fast moving and standard. This tune has rather wide voice range but excellent choice of key brings it down to where nearly all callers will handle it.

Rating: ☆☆☆

BLOWIN' IN THE WIND — Hi-Hat 393*
Key: C Tempo: 128 Range: HB
Caller: Ernie Kinney LB
Synopsis: Complete dance printed in Workshop.
Comment: A contemporary tune played with light lead and strong rhythm. The dance is interesting and close timed with a new approach using standard basics.

Rating: ☆☆☆

TIGER WOMAN — Bogan 1227
Key: G Tempo: 127 Range: HB
Caller: Chuck Bryant LG
Synopsis: (Break) Ladies chain — chain back — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) square

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-July.

SINGING CALLS

Rain Drops Keep Fallin'	Jay Bar Kay 107
That's A No No	Windsor 4937
I Left My Heart In San Francisco	Bogan 1226
Real True Lovin'	Jay Bar Kay 104
Colorado	Kalox 1102

ROUND DANCES

Cheatin' Heart	Hi-Hat 874
April	Hi-Hat 872
Memphis Waltz	Grenn 14133
Shenandoah Waltz	Belco 235
Oh You Beautiful Doll	Hi-Hat 873

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KAPPIE'S RECORD KORRAL
10400 Renton Ave. So., Seattle 98178

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

thru — do sa do — swing thru — girls circulate — boys trade — turn thru — allemande — do sa do — corner swing — promenade.
Comment: Callers who like singing in the "blues style" may get some mileage out of this but many will find it difficult to handle. (The low G will be a bit low for some.) The dance pattern is contemporary. Rating: ☆+

MOUNTAIN DEW — Windsor 4943
Key: G **Tempo: 128** **Range: HD**
Caller: Nate Bliss **LD**
Synopsis: (Break) Allemande — allemande thar — shoot star — right and left do paso (Figure) Heads (sides) promenade halfway — half square thru — corner right hand — partner allemande thar — shoot star — right and left grand — promenade. (Uses basics thru 45.)
Comment: A good instrumental of a many times used tune. This will offer some fun after the modern dancer learns how to do a continuous do paso. Rating: ☆☆+

ACROSS THE ALLEY FROM THE ALAMO — Bogan 1229
Key: E Flat **Tempo: 125** **Range: HC**
Caller: Chuck Bryant **LE**
Synopsis: (Break) Ladies chain — half sashay — circle — allemande — allemande thar — slip the clutch — allemande — do sa do — allemande — promenade (Figure) Heads (sides) promenade half way — sides (heads) cross trail — corner star thru — swing thru — spin the top — right and left thru — dive thru — square thru three quarters — swing corner — allemande — promenade.
Comment: An old standard tune and well played music but the song is quite wordy and some will find it a breath taker. The dance is contemporary with lots of action. Rating: ☆☆

PUT YOUR ARMS AROUND ME — Top 25212
Key: E Flat **Tempo: 129** **Range: HD**
Caller: Jim Cargill **LD**
Synopsis: (Break) Four ladies chain — turn by left — join hands circle left — ladies roll a half sashay — circle left — ladies roll a half sashay — circle left — allemande left — grand right and left — promenade (Figure) Heads

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(sides) up and back — square thru four hands star thru — pass thru — partner trade — star thru — slide thru — square thru three quarters — allemande left corner — do sa do partner — corner box the flea — promenade.

Comment: Good music and familiar tune. A fast moving dance. Key is slightly high but most callers will handle it. Rating: ☆☆+

PETUNIA — Blue Star 1871
Key: E Flat Tempo: 129 Range: HC
Caller: Bob Fisk LC

Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave — do sa do — promenade (Figure) Heads (sides) promenade half way — half square thru — swing thru — men run right — wheel and deal — allemande — do sa do — corner swing — promenade.

Comment: Excellent music, a novelty tune and a good dance. Rating: ☆☆☆

SINGING THE BLUES — Windsor 4944
Key: D and E Tempo: 129 Range: HD
Caller: Johnny Le Clair LB

Synopsis: (Break) Circle — allemande — weave — do sa do — men star left — do sa do — promenade (Figure) Ladies promenade inside — swing partner — heads (sides) square thru — split two — line of four — star thru — Frontier whirl — corner swing — promenade.

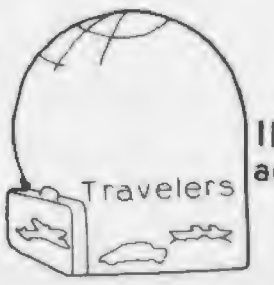
Comment: This tune offers good singers a chance to show their best but it will take practice to meter the words. Dance pattern is standard. Rating: ☆☆+

SOMEBODY STOLE MY GAL — Roamin' 102
Key: Three Tempo: 115 Range: HA
Caller: Maurice Warner LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — allemande — weave — do sa do — girls star left once around — slide thru — promenade (Figure) Heads (sides) up and back — half square thru — right and left thru outside two — turn girl — dive thru — do sa do — ocean wave — balance — swing thru — boys trade — turn thru — swing corner — allemande — promenade.



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Comment: An extremely slow instrumental of an old standard tune that has been modified to shorten to thirty two measures. Dance is standard. Rating: ☆

GOOD MORNING — Blue Star 1870*
Key: F Tempo: 125 Range: HC
Caller: Marshall Flippo LB
Synopsis: Complete dance printed in Workshop.
Comment: Although this will require a bit of practice to call smoothly the tune is such a happy one and the dance has such good timing it is worth the effort. Rating: ☆☆☆

BUNDLE OF SUNSHINE — MacGregor 2067
Key: Three Tempo: 132 Range: HE
Caller: Lee Helsel LD
Synopsis: (Break) Four ladies promenade — swing partner — circle — allemande — weave — do sa do — promenade (Figure) Heads (sides) lead right circle to a line — star thru — do sa do — swing thru — girls trade — boys trade twice — turn thru — allemande — do sa do — corner promenade.
Comment: An excellent instrumental and an interesting dance. Callers that can reach the high E flat in the last chorus will really enjoy this one. Rating: ☆☆+

LONELY HEART — Kalox 1106*
Key: B Flat Tempo: 124 Range: HD
Caller: Gaylon Shull LD
Synopsis: Complete dance printed in Workshop.
Comment: Although this tempo is slower than average this dance is a real smoothie and dancers will like it. Rating: ☆☆☆

HOEDOWNS

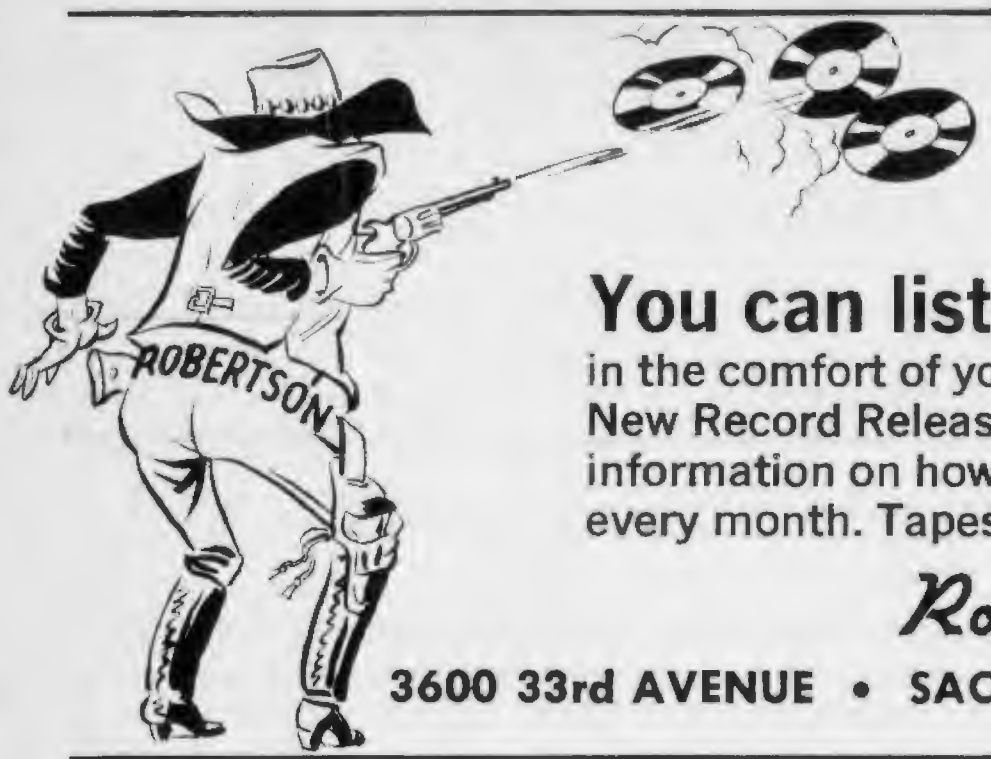
MUSTARD — Top 25209
Key: Several Tempo: 125
Music: Russal's Men — Piano, Clarinet, Tuba, Drums.

BYE BYE, Flip side to Mustard
Key: C Tempo: 131
Music: Russal's Men — Piano, Drums, Accordion, Bass, Guitar

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Comment: Novelty hoedowns that may take a bit of practice to use but perhaps worth the effort if you are the daring type.

Rating: ☆☆

CRIPPLE CREEK — Blue Star 1869
Key: A **Tempo: 127**
Music: Blue Star Band — Violin, Guitar, Bass, Drums

BIRDS, Flip side to Cripple Creek
Key: A **Tempo: 129**
Music: Blue Star Band — Violin, Guitar, Bass, Drums
Comment: Traditional type hoedowns with a steady but light beat.

Rating: ☆☆

COTTON PICKIN' — Top 25211
Key: C **Tempo: 124**
Music: Russal's Men — Drums, Bass, Vibes

TOOTER, Flip side to Cotton Pickin'
Key: F **Tempo: 124**
Music: Russal's Men — Trumpet, Trombone, Drums, Saxophone, Piano
Comment: Swinging jazz hoedowns that certainly offer something different.

Rating: ☆☆

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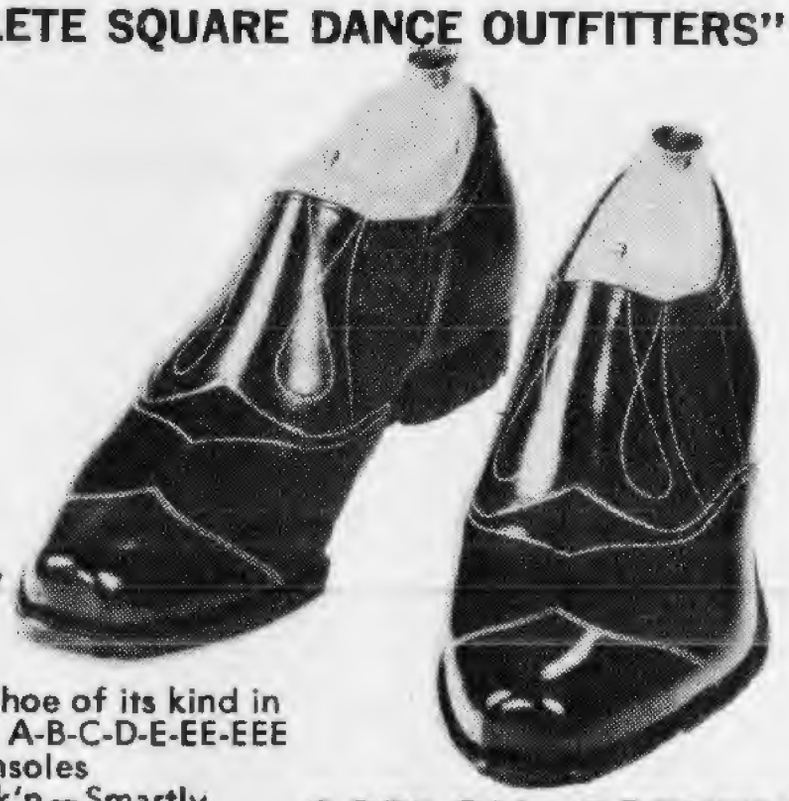
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Rating: ☆☆+

(LETTERS, *continued from page 3)*

A Mom Ruth in Phoenix had one of the best collections a number of years ago and it might be available thru your local library. Most of today's singing calls are done to popular and western songs; the majority of these would be available in sheet music form at local music stores. — Editor.

Dear Editor:

Would you please tell me the label and number of the record, if there is one, of the contra dance, Watermelon Time, described on page 30, 31 of the May issue of SQUARE DANCING? Also tell me whether it is "called" or instrumental.

Harry F. Jopp
Woodstock, N.Y.

Most contra dancing can be done to any number of well-phrased hoedown-type tunes. The traditional contra music is quite similar to Scottish music. Some of the outstanding records are on the Folk Dance label out of New York. A more recent tune is Sherbrook on Grenn 15008. The Lloyd Shaw Foundation has quite a number of good contra records, some with calls and some without. — Editor.

Dear Editor:

I don't think the Post Office knows or even cares that we are Charter Members, but the service was excellent. On page 5 of the May issue you said the SQUARE DANCING mag-

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WARREN ROWLES

azine was mailed *May* 26 and, guess what?! We received it today, May 14. This is faster service than McDonald's and Avis combined!

John Wyman
Cleveland, Ohio

Dear Editor:

Got very good mail service. Received our copy on Tuesday, May 5, even tho' it was not mailed until Tuesday, May 26, as per your Hot Line in the May magazine.

Eugene Stalnaker
Broken Arrow, Okla.

Dear Editor:

According to May SQUARE DANCING the May issue was put into the mail on May 26. I received my copy in Baltimore on Thursday, May 14. That raise they got sure did wonders for the Post Office Department!

Hal R. Tray, Baltimore, Md.

While we don't make a great number of errors (we hope), when we make one it's a lulu! At least we know from the responses that people read the magazine. The fact is, you didn't receive your copy "before" it was mailed out. It was mailed April 26, of course. — Editor.

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The "Roundance Manual" for Callers, Teachers, Club Committees and Dancers, by Frank Hamilton, is the most complete text on this specialized subject available today. For years, teachers, callers and leaders had depended upon its earlier editions for guidance in presenting this phase of the dance activity. Virtually everything is covered, from the business side of round dancing to programming, to leadership, body mechanics, selection of material, etc. A complete glossary of easy-to-understand round dance terms is also included and so is a list of all time favorite waltzes and two-steps. No one who enjoys round dancing will want to be without his copy of the Roundance Manual. The 1970 revision is up-to-the-minute in every respect.

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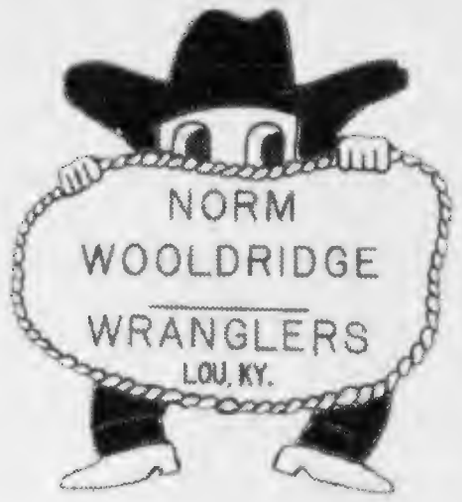


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Dear Editor:

I was glad to see that "A Guide to Better Dancing" in a recent magazine emphasized the Waist Swing. Now if all square dance callers would learn to do a Waist Swing and then teach *all* of their dancers to do it, there would be a big revival in square dancing. Too many callers don't take the time to teach their dancers how to dance. They are too busy teaching the latest "drills." The result: the younger dancers become whirling dervishes; the older dancers settle for Senior Citizens' "wiggle"; the rest become drop-outs.

Here is hoping SQUARE DANCING can get us back to dancing.

Philip M. Noble
Modesto, Calif.

Dear Editor:

I note the letter from John Frerichmann in the April edition of the need for 5-minute hoe-down records. I prefer the term break-down music as hoe-down leads us to think of backwoods dancing. But, I disagree on the 15-foot walk to and from the player on the 3-minute

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record totalling 35 miles a year being a problem. It is good exercise and beneficial to your health, in that callers get very little opportunity to dance.

I know the physical effort put forth in calling and dancing. It has kept me going for many years and I am well past my three score and ten years. I am still going strong, particularly with the youngsters in the schools, ranging from grammar to high school.

Jimmy Clossin
Orlando, Fla.

Dear Editor:

I have been taking the wonderful magazine for lo! these many years and enjoy it very much. I find in it that you have the pulse of square dancing and things that go on. We are a group that square dances for fun (the first 25 basics) and have a ball once a month.

Some 5 years ago I read in the magazine about a group in Florida that had a transistor square dance. I wrote to Jay Fenimore in Florida and he wrote me a letter telling me all about their dance. Just recently I did a

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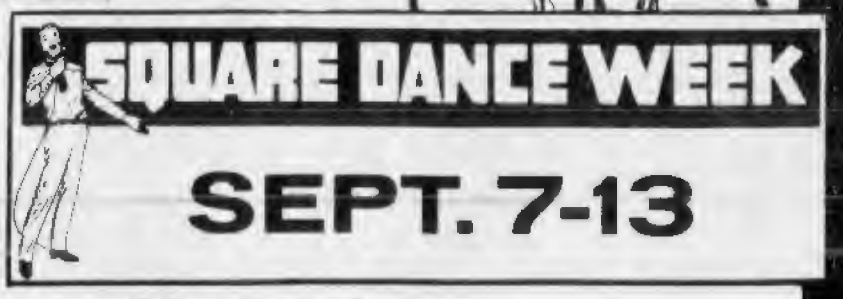
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EDNA WENTWORTH
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similar dance. I used a transmitting module and a crystal mike for our dance. It was a sort of dry run and it worked so well we will hold another in the Fall for more of our friends to enjoy . . .

Guy Thorn
De Kalb, Ill.

Dear Editor:

Back in August 1968 I sent a travelling banner to Canada and the U.S.A. It was to have been displayed at the 10th Australian Convention in Melbourne last year (1969). I stated on the letter attached to it that I would like it returned by April, 1969 but at this date (April, 1970) I still have not received it back.

The banner was sent to Canada first, then to somewhere in the Northern States of the U.S.A., but I cannot remember where. It is titled, "10th Australia National Square Dance Convention, Melbourne, June 13-14-15, 1969." It has more sentimental than publicity value now, but we would like it returned and would appreciate news of its whereabouts.

Ian T. Bell
47 Newhaven Rd.
East Burwood 3151,
Victoria, Australia

Dear Editor:

What a surprise it was to read Spotlight a Dancer in the April SQUARE DANCING and find that it was about Carl and Varene Anderson of Redlands. They are members of the Yucaipa Square Dance Club. Carl, as we call him—or maybe it should now be Colonel Sir or Mr. Square Dancer—and Varene have done so much to better the great American pastime of square dancing. Without people like them, square dancing would be a thing of the past. They and so many other couples have given

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Bob and Jane Ricketts
Yucaipa, Calif.

Dear Editor:

Congratulations on your "New" magazine. You and your staff are doing a marvelous job. I have two complaints, however. The first thing I always read was your editor's column, which I now miss, and I still wish you would keep Sets in Order on your cover, even if just in small print.

Nevertheless, "youse guys" are doing a remarkable job and I am sure glad you come to visit me every month.

Harold Bausch
Leigh, Nebr.

Perhaps a number of people have missed, "As I See It" but I think they rather accept it as part of the over-all switch in our operations. — Editor.

Dear Editor:

I have a little "gripe" to get off my chest.

Meg Simkins

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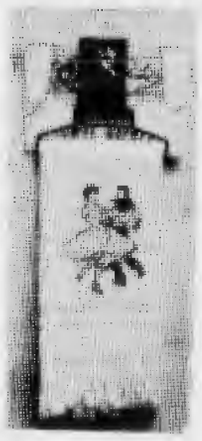
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I have noticed in the last few years an increasing use of the word "command" to denote square dance "calls." Even Ed Gilmore (shame on him!) does this in his lessons for callers.

I realize, of course, that this probably stems from the fact that most callers, at some time or another, have been in the military service and have associated the "command" in close order drill with the "call" in square dancing. But—we are not doing close order drill in square dancing, altho' sometimes it seems like it. After 22 years in service I have had enough "commands."

It may be like trying to empty the ocean with a teaspoon but let's try to get the callers back to using the word "call" or, if we can't, let's not designate them as "callers" any more, but as "commanders!"

Ed T. Fagan
Joshua Tree, Calif.

Your point is well taken. No one in a recreation as friendly as square dancing likes to feel he is being regimented. Perhaps if in the beginning we had started to use the words, "direction" or "cue," we might have avoided any

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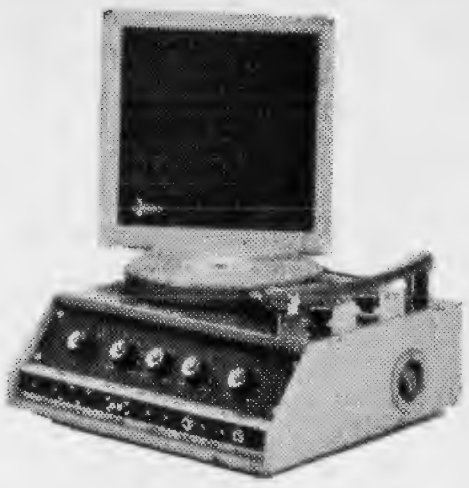
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problem. However, I do think the word "command" has softened a bit in its meaning when applied to square dancing. Actually, it refers to that phase of each call that tells a dancer what to do as opposed to the "filler" or "patter" that is colorful but not nearly so important as the "command." — Editor.

Dear Editor:

We have a big complaint about square dances and we wish you would start a series of articles about, "Smoking in Square Dance Halls." My sister and brother-in-law can no longer square dance or go anywhere a crowd is involved because my brother-in-law is allergic to smoke . . .

Couldn't we have *special smoking rooms* for the smokers and fresh air while we dance? Couldn't you appeal to the square dancers to do their smoking outside or in the special rooms? We think this situation is important enough for real emphasis.

Wesley and Arline Hofland
Helena, Montana

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We would just imagine that if this presents a problem to you it could be a problem to others as well. — Editor.

Dear Editor:

On behalf of all Lubbock Area square dancers we thank you for your interest in our safety during the tornado and storms in May. We are proud to say no square dancers lost their lives, but some did receive property damage. Hoot and Maiddee Gibson had more property damage than any square dancers in this area. There will be dancers as well as other people without work where the businesses were destroyed and the owners will not attempt to rebuild.

Ed & Mary Barbee
Lubbock, Texas

(WORLD, *continued from page 27)*

Mallard is guest caller.

Virginia

Officers of the Tidewater Square and Round Dance Council in the Norfolk area are: John Veit, Pres.; Linus Schuh, Vice-Pres.; Raleigh Copeland, Secy.; and Sam Sakakini, Treas.



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The association issues a monthly publication for its clubs called The Dancer, with Raleigh Copeland as editor.

New York

Officers of the Syracuse Area Square Dancers Assn., Inc. are: Grant Johnson, Pres.; James Fisher, Vice-Pres.; Robert Lister, Secy.; and George Castor, Treas. The association will sponsor the 6th Annual International Fall Fest on October 16-17 at the Onondage County War Memorial. Featured callers will be Manny Amor, Johnny Davis, Sam Mitchell, Bob Page, and Norm Wilcox; round dance leaders will be LeVerne and Doris Reilly. Write Bill Brown, 5424 Caughdenoy Rd., R.D. 5, Clay, N.Y. 13041.

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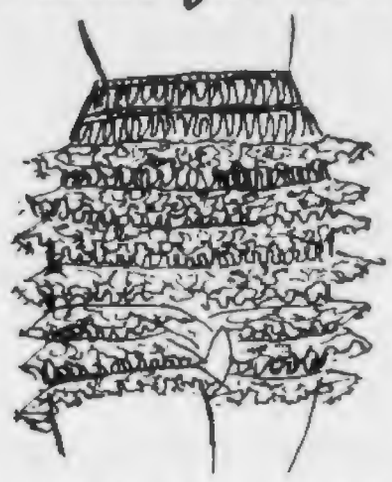
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IN MEMORIAM

The world of square dancing will greatly miss this friend who passed away earlier this year:

Paul Tardiff Honolulu, Hawaii April 27, 1970

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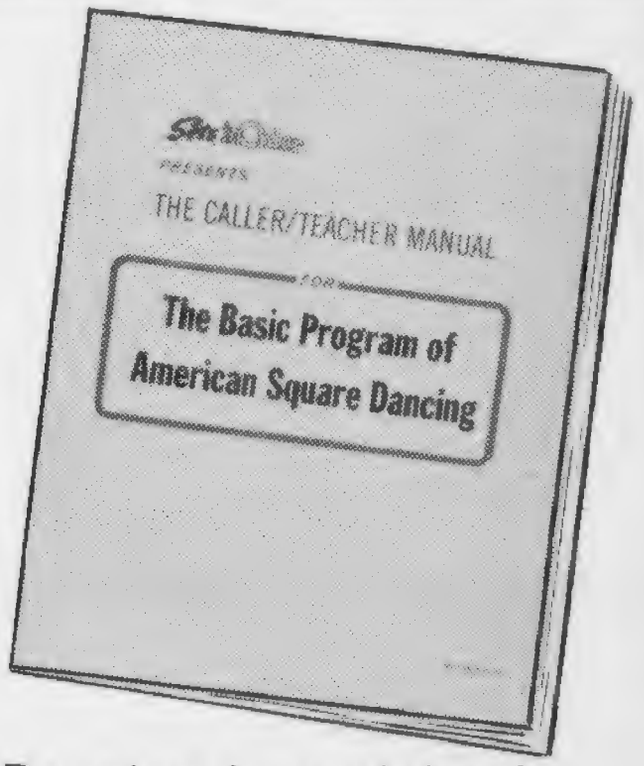
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THERE HAD BEEN SOME square dancing in the area around Green Bay, Wisconsin, prior to 1945 but it was pretty much limited to those who could respond to the calls of the oldtime type of caller.

In the spring of 1945 the Green Bay Recreation Department sponsored a recreation clinic in the city and as a result a few dyed-in-the-wool fans banded together, and using telephone and personal contact put together three sets of dancers by the end of the school recreational program season.

Not satisfied to sit idle until the following fall, dancer John Gardner rented the pavilion at Pamperin Park and, with a borrowed P.A. set, publicity from the local newspaper and radio station, the first public square dance in north east Wisconsin went over with a bang. All 150 dancers had a whopping good time and three more dances followed.

When the new school program started in the fall, the city Recreation Department had to set up two nights each week to satisfy the dancers. A public dance at the local Armory drew 300 on a 10-below-zero night.

So great was the buildup of attendance that a larger pavilion and larger gym were used for the following seasons. In 1947 Riverside Dance Pavilion, the area's largest, gave free rental to the club now called Green Bay Square Dance Club. So popular was the activity of this club that in its first 10 years it drew an attendance of 100,000 persons. All programs were paid for each night. The best of national callers came; there were five-piece orchestras; $3000.00 for equipment and services went to the sponsoring Recreation Department and $3000.00 for charitable and community services.

The big dance attendance began to decline in the early '50's when other clubs organized. At the present date some 35 couples remain in the club which is in good financial condition and operates once a week.

After 25 years, the club gives dancers a whale of a time each Thursday evening when they meet at Art Basten's Hall in Green Bay. They are justifiably proud of the part they have played in bringing the square dance to their area.

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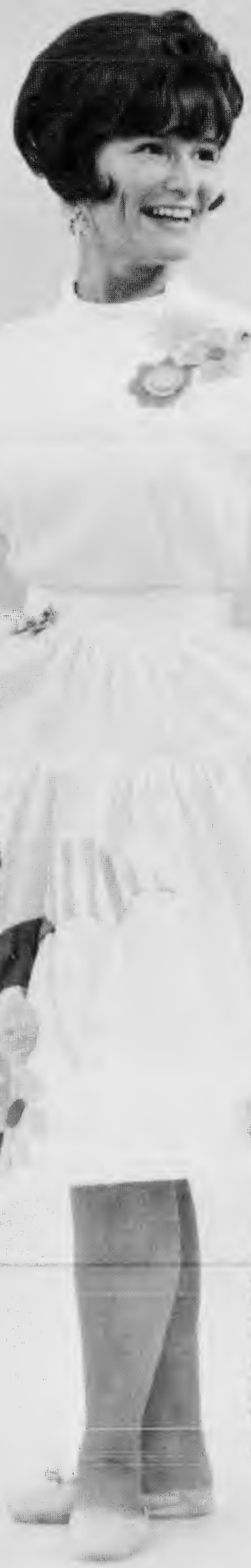
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